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Happy Mondays
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See how they shine!

Coldplay

First report from their awesome UK tour

THE STROKES

Back this summer!
Full live story page 3

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STROKES BACK IN BRITAIN SOON?

NEW YORK'S FINEST ARE BACK ON THE LIVE CIRCUIT, BUT JAPAN'S GETTING THEM FIRST

The Strokes will return to playing live in August after completing their new LP. They plan to appear at the Summer Sonic festival in Tokyo and Osaka on August 2 and 3 alongside **Radiohead**, **Blur** and **Travis**. The dates will be their first in nine months and signal a return to touring that could see them play the UK this summer. However, a spokesperson for the band said that as *NME* went to press there were no solid plans for British dates.

Strokes manager Ryan Gentles insisted earlier this month that the band would not play live until their new album had been completed. The announcement indicates that the eagerly awaited follow-up to 'Is This It' will be recorded by then and is on track for a September release.

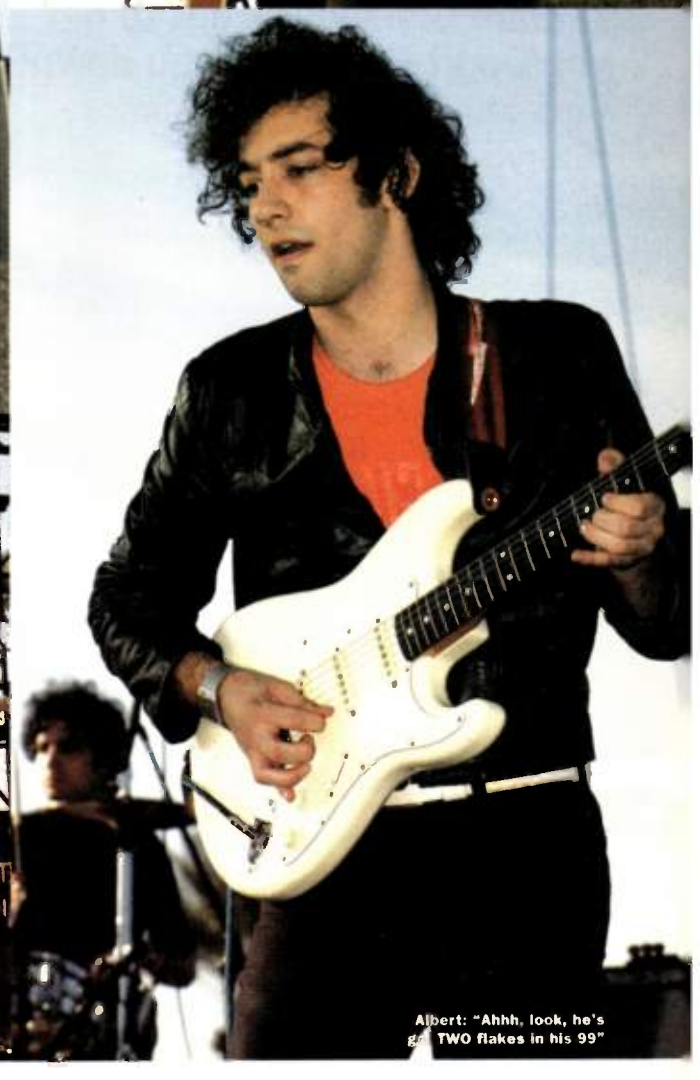
Mystery surrounds the current state of play with the album. The Strokes had been working in Globe Studios on Manhattan's Lower Eastside with Radiohead producer Nigel Godrich. But after just a week, they decided to move elsewhere. That was two weeks ago and while the plan had been to find a more 'suitable' environment, *NME* understands that they're yet to settle on a new studio.

PHOTOGRAPHY: SEBASTIAN ARTZ

Julian: "What do you mean, we forgot the buckets and spades?"

Nick: "Urgh! Right in someone's discarded fish and chips"

How The Strokes might look if they played a gig on the seafront at Torquay

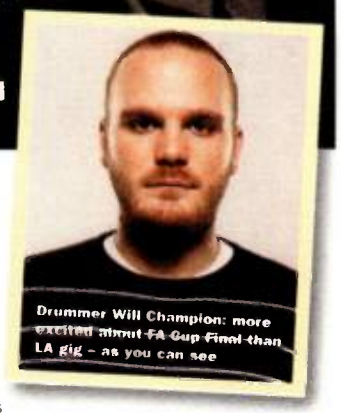


Albert: "Ahhh, look, he's g[illegible] TWO flakes in his 99"

"Come on then, ask me where the leather elbow patches on my jacket are": Chris can take the "geography teacher" jibes

Chris Martin laughs off Liam spat

COLDPLAY FRONTMAN DOES NOT RISE TO "KNOBHEAD STUDENT" TAUNTS – AND EVEN DEDICATES 'YELLOW' TO OASIS STAR



Drummer Will Champion: more excited about FA Cup Final than LA gig – as you can see

Coldplay frontman **Chris Martin** used the band's biggest-ever UK shows to make light of his public spat with **Liam Gallagher** last week.

The **Oasis** singer had recently slammed "knobhead student" Martin for expressing strong anti-war views at a charity fundraising show.

Gallagher told a national newspaper: "If him and his gawky bird *(Gwyneth Paltrow)* want to go banging on about the war they can do it at their own gigs. That lot are just a bunch of knobhead students – Chris Martin looks like a geography teacher. What's all that with writing messages about Free Trade on his hand when he's playing? If he wants to write things down I'll give him a pen and a pad of paper. Bunch of students."

The tirade didn't seem to bother Martin, who is a huge Oasis fan and has covered their single 'Songbird' as part of Coldplay's recent live sets. Playing at Manchester Evening News Arena last week he dedicated 'Yellow' to Liam, "the second best singer in the world", and then at London Earls Court (April 16) he changed the lyrics of 'Everything's Not Lost' to *"If Liam Gallagher's out to get you/Don't let it drag you down"*, to cheers from the crowd.

"If Liam Gallagher's out to get you/Don't let it drag you down"

Chris Martin changes the words to 'Everything's Not Lost'

In other Coldplay news, drummer **Will Champion** has revealed he is more excited that his beloved Southampton FC are in the FA Cup Final than he is about the band's forthcoming date at the Hollywood Bowl.

Champion was at the recent semi-final when Southampton beat Watford to secure their place against Arsenal in the final, which takes place in Cardiff next month.

"I haven't been so nervous in ages," Champion told BBC Radio Five Live. "We play onstage in front of people quite often, but you get used to it, that kind of nervous energy, but a cup semi-final for Southampton... one of the most nerve-racking experiences of my life.

"I thought the FA Cup Final was going to be on Sunday May 11 and then I was told it would be May 18, which is the day we go to the US, and I was absolutely mortified – but it's actually May 17 so I will be able to go. It will be amazing to play Hollywood Bowl, but I have never been alive when Southampton have been in the final so it's a serious toss-up."

For *NME*'s feature on Coldplay's amazing UK shows, turn to page 22.

Crazy collaboration corner

The White Stripes, PJ Harvey and **Peaches** are gearing up for a summer of peculiar collaborations.

Each of the acts has earmarked a veteran to record or play live with in the coming weeks.

The White Stripes set down the marker two weeks ago when they announced they would be playing with **Loretta Lynn** at New York's Hammerstein Ballroom on April 19. The Stripes have been huge fans of the country legend for some time – they made a dedication to her on 'White Blood Cells' and included a cover of her song 'Rated X' on the B-side of 'Hotel Yorba'. During the second of The White Stripes' triumphant Brixton Academy shows (April 12), Jack announced that he and Meg had recently visited Lynn on her Tennessee farm and she made "the best bread I ever did taste". They are also understood to have discussed the possibility of recording together during the meeting.

PJ Harvey is making this her year of collaborations. After working with **Queens Of The Stone Age**'s **Josh Homme** on his latest 'Desert Sessions' project, she lent her talents to sometime Queens vocalist **Mark Lanegan**, recording tracks for his upcoming solo album. Harvey is now gunning for **Marianne Faithfull**. According to her website, Harvey has been writing songs with the '60s star.

Finally, sleaze-rock queen Peaches has written a new song, 'Kick It', for **Iggy Pop**, one of her great heroes. Pop recorded the song when the pair met up at the Winter Music Conference in Miami last month and it will feature on Peaches' new album. She is currently in Berlin putting the finishing touches to the record.

The White Stripes + Loretta Lynn

Polly Harvey + (from top right) Josh Homme, Marianne Faithfull and Mark Lanegan

Peaches + Iggy

The Used guitarist arrested in US

The Used guitarist **Quinn Allman** was arrested for opposing a police officer after a show in Jacksonville, Florida last week.

Allman was in a parking lot signing autographs for two fans when a police officer warned the group they were trespassing. The officer got out of the car and handcuffed the two fans, before Allman faced up to him and said he wasn't leaving. The guitarist was then arrested and taken to jail, he told MTV.

"I had to stand in these lines with 50 guys, and we were all shackled together," Allman said. "I never even got to make a phone call."

He said he was taunted by officers and moved from cell to cell during his 22-hour stay.

"I was just sitting there in my cell looking out of this little foggy window. It's fuckin' wrong. It's inhumane."

The Used were forced to cancel a show in Athens, Georgia because of the incident.

Quinn Allman: he fought the law, and the law locked him up

IN BRIEF

Chris Morris, the satirist behind the controversial *Brass Eye* television series, will return to Channel 4 next year with his first programme since 2001.

Morris, whose *Brass Eye* paedophilia special became the most complained about programme in TV history when it was aired in July 2001, is planning to scrap the *Brass Eye* format and come up with something completely new because he claims it had become "depressingly routine".

Mogwai have created two controversial limited-edition T-shirts making their feelings on the Iraqi crisis known – only to see them become collectors' items in less than a week.

The two political designs follow their 'blur: are shite' template of 1999. One is emblazoned with the cryptic 'blair: is a pie', the other with 'bush: is a c—t'.

Two people suffered gunshot wounds at a US hip-hop festival last week (April 12) featuring rappers **Fabolous** and **Cam'ron**.

The two victims and alleged shooter knew each other. The suspect, David Gleason McKoy is now facing several charges including malicious wounding following the bust-up in the event's car park. The victims were not seriously injured.

Around 20,000 people attended the sixth annual all-day BET College Hip-Hop Fest at the Paramount Kings Dominion amusement park in Virginia.

Björk has announced she will play two intimate shows in London next month.

The Icelandic star, who is currently working on the follow-up to 2001's 'Vespertine', will play Hammersmith Apollo on May 24 and Shepherds Bush Empire on May 26.

New York Dolls, **Patti Smith** and **Nico** are among the acts on a new compilation put together by **Morrissey** to showcase his musical influences.

The 15-track collection – the first in the 'Under The Influence' series, put together by the people behind the 'Back To Mine' albums – will be released on May 26. It will be followed by a selection from **Ian Brown** in July.

In related news, **The Thrills** and **Ed Harcourt** are among those covering tracks by **The Smiths** for a 20th anniversary Smiths special to be aired on BBC 6 Music in May.

The Thrills have covered 'Last Night I Dreamt Somebody Loved Me', and Ed Harcourt has covered 'Please Please Please Let Me Get What I Want' for the special, which airs May 12-16.

Blur have confirmed the support bands for their London WC2 Astoria shows next month. They are DJ James Murphy (May 8), Tony Allen (9), Bees (10), Athlete (12) and Ima Robot (13).

PHOTOGRAPHY: ELLIS PARRINDER/HAMISH BROWN/SIMON CLEMENGER/KEVIN WESTENBERG/ROGER SARGENT/DEAN CHALKLEY/LFI/REX

The White Stripes play tiny Detroit show

JACK AND MEG'S INTIMATE GIG IN THE CITY THAT "WILL ALWAYS BE HOME"

Meg White: "Hmm, I really didn't do a very good job mending Jack's T-shirt"

The White Stripes went back to their roots last week, playing a tiny show in Detroit – with **Jack White** sporting a new, customised T-shirt.

Fresh from their triumphant UK dates in support of Number One album 'Elephant', the Detroit duo played two shows in their hometown. The first was in the 1,000-capacity Scottish Rite Theatre, inside the Detroit Masonic Temple (April 15). The second, larger event the following night was played in the main theatre of the Masonic Temple.

At the Scottish Rite Theatre show, Jack, sporting a red T-shirt which had been slashed and then resewn, told the crowd – filled with Detroit's rock elite, old friends, family and fans – that they still were close to his heart.

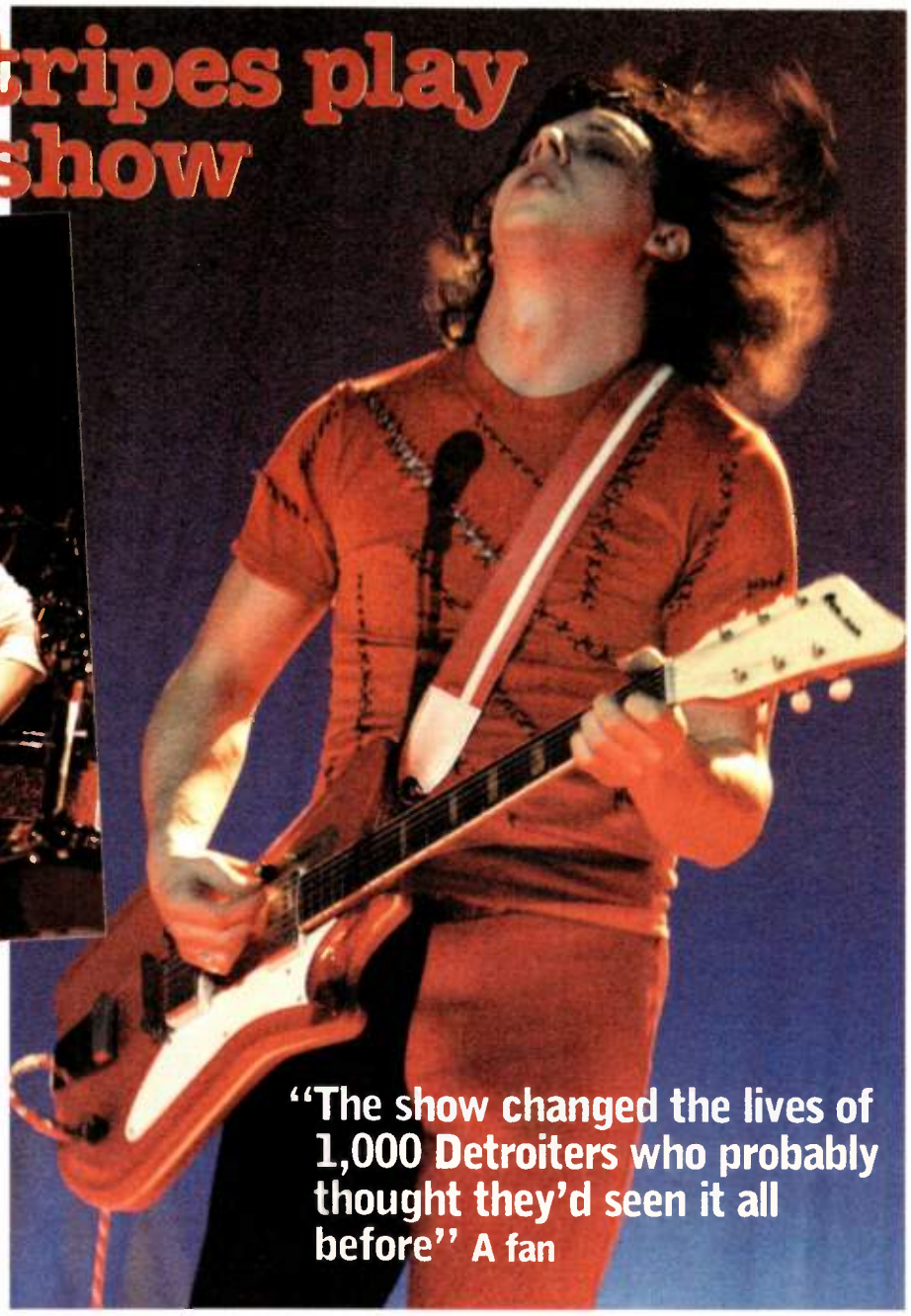
"Thank you, Detroit. This will always be home, no matter what," he grinned during their encore.

One fan at the show told *NME*: "The gig was in the torn-apart Cass Corridor neighbourhood, two blocks away from where The White Stripes began their career.

"From the opening feedback squeal of 'Black Math' to the final howls of 'Boll Weevil', the Stripes gave the crowd the shivers. The show changed the lives of 1,000 Detroiters who probably thought they'd seen it all before."

Following the shows, Jack and **Meg White** were due to continue their US tour, playing across North America throughout the month.

In May they return to Europe for more shows. They have just been added to the bill of the One Big Weekend free concert organised by Radio 1 at Manchester's Heaton Park on May 4, alongside **The Coral**, **Stereophonics** and **Feeder**.


"The show changed the lives of 1,000 Detroiters who probably thought they'd seen it all before" A fan

Courtney names new solo album

Courtney Love has announced that her new album will be called 'America's Sweetheart'.

Love is currently in the south of France working on songs which will form the follow-up to her former band **Hole**'s 1998 album, 'Celebrity Skin'.

Earlier this year *NME* was given an exclusive playback of a number of the works-in-progress, which had titles including 'Pills', 'Left In The Dark' 'All The Drugs In The World' and 'Mono', which has long been rumoured as the first single.

Love has been writing with **Linda Perry**, ex-4 Non Blondes, who has recently worked with Pink and Christina Aguilera.

The album, produced by James Barber, will be released in the late summer and – as previously announced – Love will play live at this year's Reading and Leeds festivals in August. She is also planning solo shows, details of which will be announced soon.

Tickets for the event are on sale now, priced £95 for a weekend pass. For tickets call the *NME* Ticketline on 0870 1 663 663.

Courtney Love: her new CD is just creamy

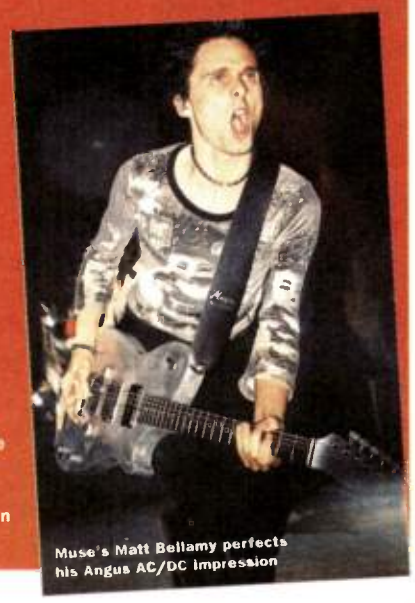
Muse to tour new album

Muse will showcase tracks from their new album when they set off on an extensive European tour in the autumn.

The three-piece will begin their tour in October with two dates in Helsinki, followed by a series of gigs in Europe, and at least one date in England in November.

Muse are currently in an LA studio with Cave In producer, Rob Costey, putting the finishing touches to their third album. The follow-up to 2001's 'Origin Of Symmetry', which is tentatively titled 'The Smallprint', will have an 'uplifting' sound according to frontman Matt Bellamy.

The band have promised their fans a sneak preview of the new tracks on their official website, *www.muse-official.com*, over the coming months.


Muse's Matt Bellamy perfects his Angus AC/DC impression

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

1	1	**MAKE LUV**	ROOM 5 FT OLIVER CHEATHAM (POSITIVA)
6	2	**CRY** KYM MARSH (UNIVERSAL)	
3	3	**MOVE YOUR FEET**	JUNIOR SENIOR (MERCURY)
4	4	**IN DA CLUB** 50 CENT (INTERSCOPE)	
2	8	**SPIRIT IN THE SKY**	GARETH GATES FT THE KUMARS (S)
18	6	**I CAN'T READ YOU**	DANIEL BEDINGFIELD (POLYDOR)
5	7	**SCANDALOUS** MIS-TEEQ (TELSTAR)	
8	8	**ALL I HAVE**	JENNIFER LOPEZ FT LL COOL J (EPIC)
11	9	**BORN TO TRY** DELTA GOODREM (EPIC)	
9	10	**I'M WITH YOU** AVRIL LAVIGNE (ARISTA)	
10	11	**TONIGHT/MISS YOU NIGHTS**	WESTLIFE (S)
12	12	**SUNRISE**	SIMPLY RED (SIMPLYRED.COM)
13	13	**WEEKEND**	SCOOTER (SHEFFIELD TUNES)
7	14	**LOVE DOESN'T HAVE TO HURT**	ATOMIC KITTEN (INNOCENT)
14	15	**BEING NOBODY**	RICHARD X VS LIBERTY X (VIRGIN)
15	16	**BEAUTIFUL** CHRISTINA AGUILERA (RCA)	
16	17	**U MAKE ME WANNA** BLUE (INNOCENT)	
17	18	**BUMP BUMP BUMP**	B2K FT P DIDDY (EPIC)
22	19	**MAKE ME SMILE (COME UP AND SEE ME)** ERASURE (MUTE)	
36	20	**IT'S TRICKY 2003**	RUN-DMC FT JACKNIFE LEE (ARISTA)
20	21	**MESMERIZE**	JA RULE FT ASHANTI (MURDER INC/MERCURY)
23	22	**GOSSIP FOLKS**	MISSY ELLIOTT FT LUDACRIS (ELEKTRA)
39	23	**BE MINE** DAVID GRAY (EAST WEST)	
19	24	**CLOCKS** COLDPLAY (PARLOPHONE)	
24	25	**SOMEWHERE I BELONG**	LINKIN PARK (WARNER BROS)
26	26	**THE BOYS OF SUMMER**	DJ SAMMY (DATA/MOS)
42	27	**DIAMONDS AND GUNS**	TRANSPLANTS (HELLCAT)
33	28	**GO WITH THE FLOW**	QUEENS OF THE STONE AGE (INTERSCOPE)
27	29	**I CAN** NAS (COLUMBIA)	
21	30	**JUST A FRIEND** MARIO (J)	
30	31	**ALL THE THINGS SHE SAID**	TATU (INTERSCOPE)
28	32	**KA-CHING** SHANIA TWAIN (MERCURY)	
29	33	**I BEGIN TO WONDER**	DANNII MINOGUE (LONDON)
35	34	**BEAUTIFUL**	SNOOP DOGG FT PHARRELL (PRIORITY)
25	35	**SATISFACTION** EVE (INTERSCOPE)	
37	36	**BUY IT IN BOTTLES**	RICHARD ASHCROFT (HUT)
31	37	**SING FOR THE MOMENT**	EMINEM (INTERSCOPE)
–	38	**LOVING YOU '03**	MARC ET CLAUDE (POSITIVA)
38	39	**CRY ME A RIVER**	JUSTIN TIMBERLAKE (JIVE)
34	40	**LOOK AT ME NOW** JESSY (DATA/MOS)	

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

1	1	**ELEPHANT** THE WHITE STRIPES	(XL RECORDINGS)
2	2	**A RUSH OF BLOOD TO THE HEAD**	COLDPLAY (PARLOPHONE)
3	3	**COME AWAY WITH ME**	NORAH JONES (PARLOPHONE)
11	4	**JUSTIFIED** JUSTIN TIMBERLAKE (JIVE)	
6	5	**LET GO** AVRIL LAVIGNE (ARISTA)	
4	6	**HOME** SIMPLY RED (SIMPLYRED.COM)	
5	7	**METEORA** LINKIN PARK	(WARNER BROS)
29	8	**THE VERY BEST OF**	LIGHTHOUSE FAMILY (UMTV)
15	9	**BUSTED** BUSTED (UNIVERSAL)	
7	10	**DANIEL IN BLUE JEANS**	DANIEL O'DONNELL (DMG TV)
9	11	**GET RICH OR DIE TRYIN'**	50 CENT (INTERSCOPE)
10	12	**STRIPPED** CHRISTINA AGUILERA (RCA)	
12	13	**BY THE WAY** RED HOT CHILI PEPPERS	(WARNER BROS)
20	14	**A NEW DAY AT MIDNIGHT**	DAVID GRAY (EAST WEST)
19	15	**GOTTA GET THRU THIS**	DANIEL BEDINGFIELD (POLYDOR)
14	16	**BACK IN THE WORLD**	PAUL MCCARTNEY (PARLOPHONE)
8	17	**EYE CANDY** MIS-TEEQ (TELSTAR)	
13	18	**BALLADS – THE LOVE SONG**	COLLECTION BOYZONE (UMTV)
23	19	**THIS IS ME... THEN**	JENNIFER LOPEZ (EPIC)
21	20	**GREATEST HITS** TOM JONES (UMTV)	
16	21	**ONE HEART** CÉLINE DION (COLUMBIA)	
17	22	**THE DARK SIDE OF THE MOON**	PINK FLOYD (EMI)
47	23	**THE YOUNG AND THE HOPELESS**	GOOD CHARLOTTE (EPIC)
18	24	**THINKING IT OVER** LIBERTY X (V2)	
25	25	**VERY BEST OF – EARLY DAYS & LATTER DAYS** LED ZEPPELIN (ATLANTIC)	
22	26	**SLEEPING WITH GHOSTS**	PLACEBO (HUT)
26	27	**ANGELS WITH DIRTY FACES**	SUGABABES (ISLAND)
28	28	**SIMPLY DEEP** KELLY ROWLAND	(COLUMBIA)
24	29	**UP** SHANIA TWAIN (MERCURY)	
32	30	**THE EMINEM SHOW** EMINEM	(INTERSCOPE)
36	31	**VEHICLES & ANIMALS**	ATHLETE (PARLOPHONE)
38	32	**ESCAPOLOGY** ROBBIE WILLIAMS (EMI)	
34	33	**GOLD** ELLA FITZGERALD (VERVE)	
27	34	**ONE LOVE** BLUE (INNOCENT)	
–	35	**STADIUM TECHNO EXPERIENCE**	SCOOTER (SHEFFIELD TUNES)
31	36	**UNDER CONSTRUCTION**	MISSY ELLIOTT (ELEKTRA)
33	37	**GREATEST HITS – HISTORY VOL 1**	MICHAEL JACKSON (EPIC)
37	38	**MALACHI**	MALACHI CUSH (MERCURY/UMTV)
35	39	**GREATEST HITS** THE HOLLIES (EMI)	
–	40	**THE MARSHALL MATHERS LP**	EMINEM (INTERSCOPE)

MIDWEEK CHARTS SUPPLIED BY THE OFFICIAL UK CHARTS COMPANY

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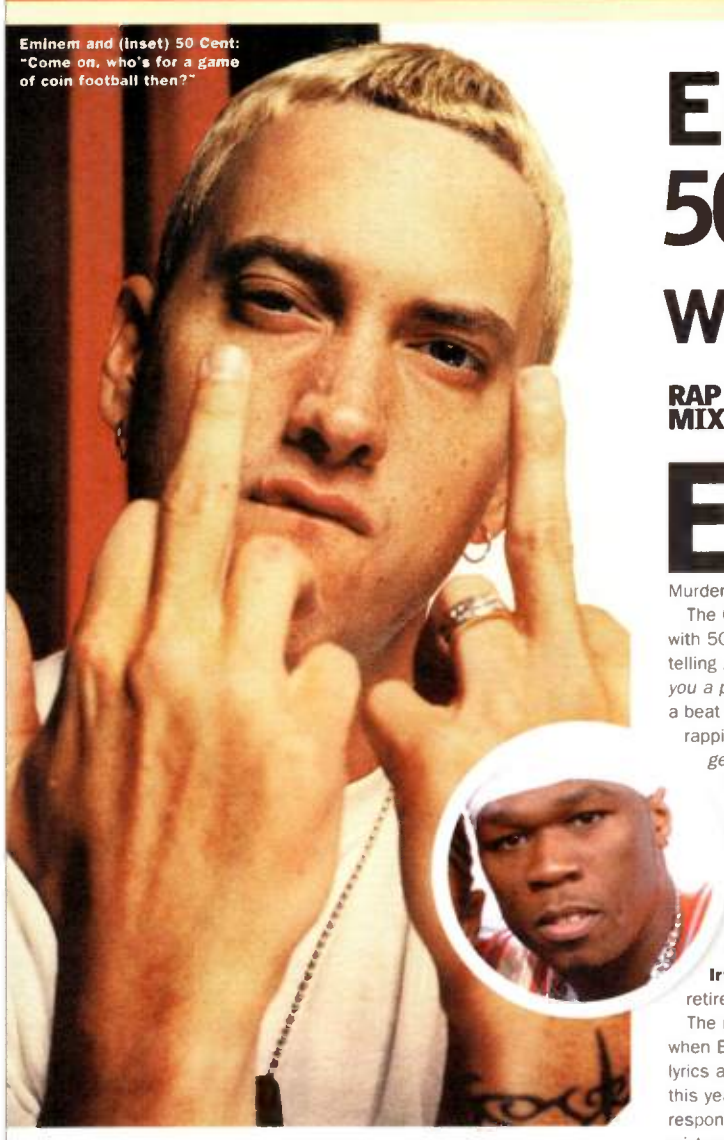

Eminem and (inset) 50 Cent: "Come on, who's for a game of coin football then?"

Eminem and 50 Cent fuel war with Ja Rule

RAP DUO DISS MURDER INC STAR ON NEW MIXTAPE TRACK

Eminem and **50 Cent**'s rap battle with **Ja Rule** has escalated after the pair aimed a vitriolic new track at their Murder Inc label adversary.

The Oscar winner freestyles with 50 on a new mixtape track, telling Ja Rule: *"You ain't a killer, you a pussy"*. Eminem borrows a beat from 2Pac's 'Hail Mary', rapping on the chorus: *"Come get me muthaf—er, if you want Shady/If Pac was still here now/He would never ride with Ja"*. 50 Cent joins Eminem on the mixtape by appearing to insinuate that Ja Rule is a closet homosexual and that Murder Inc boss, **Irv Gotti** is old and fat, like retired boxer Larry Holmes.

The mixtape rap war began when Eminem and 50 Cent aimed lyrics at Ja Rule and Gotti earlier this year. Ja Rule recently responded on the Murder Inc mixtape 'A Warrior's Words', warning Eminem: *"I'm huntin' ya blondie/With a sawed gauge"*.

However, MTV claims the rivalry began three years ago when Ja Rule and Irv Gotti were involved in a fight with 50 Cent in a New York studio.

Eminem has more poisonous mixtapes on the way, with his daughter Hailie guesting on one track, 'Hailie's Revenge' with more lyrics aimed at Ja Rule.

In other news, 50 Cent will be touring the US with **Jay-Z** in July. The New Yorker, who is currently playing club dates in the US, said he is excited to be joining forces.

"It's going to be off the hook, that's when it really gets to be a tour when you start building sets and you start seeing things you don't see at the average club concert," he said.

Even though 50 Cent is topping the US *Billboard* album chart at the moment with 'Get Rich Or Die Tryin'' he said he will allow the more experienced rapper to headline the shows.

He said: "Let Jay headline, I give him that pressure. He's got a string of records that have had their opportunity to have their moments. He can go on for a good 40 minutes with just his singles."

Meanwhile **Beyoncé Knowles**, Jay-Z's current better half, has decided she will not include her version of 50 Cent's 'In Da Club' on her forthcoming debut solo album, 'Dangerously In Love'.

The singer's father and manager, Mathew Knowles said Beyoncé recorded 'In Da Club Remix (Sexy Lil' Thug)' as a "buzz track" for nightclub dancefloors. The R&B star has collaborated with **Missy Elliott** and Jay-Z on the album, which is out on June 3.

"Come get me muthaf—er, if you want Shady/If Pac was still here now/He would never ride with Ja"

Eminem puts Ja Rule in his place

The Polyphonic Spree complete "hair-raising" second album

The Polyphonic Spree have finished recording their "hair-raising" second album, according to frontman **Tim DeLaughter**.

The Texan pop ensemble plan to mix the follow-up to 2002's 'The Beginning Stages Of...' next month. DeLaughter said the new album is more developed than their debut.

"Sonically it's the best thing I've ever been a part of, it's pretty much hair-raising and it's a really wonderful representation of The Polyphonic Spree two-and-a-half years later," he told *Rolling Stone*. "There's a story and theme that's cohesive through the whole record, a lot of hope and aspirations of reaching more and making it through."

Tim: the studio bill for the second LP's just come in, then

The band will be heading off for a series of European festival dates this summer as well as playing five UK dates during June and July. For tickets call the *NME* Ticketline on 0870 1 663 663.

The Libertines have a 'Lazy Sunday'

The Libertines have recorded a cover of the **Small Faces**' 'Lazy Sunday' for a new film.

The group went into a London studio earlier this month to record the track, which will feature on the soundtrack to *Black Ball* later this year. Apart from the name of the film, details of the project remain sketchy.

The original song is on the mod band's 1968 psychedelic classic 'Ogden's Nut Gone Flake'.

A Libertines insider told *NME*: "The group think it embodies the spirit of London in the summer – the scamps and the dreamers all converging for a snooze after a lunchtime of drinks."

The Libertines are currently on tour in Japan, from where **Pete Doherty** has been writing an online diary.

"Most of our gigs out here start at 7pm or so, which is odd," he wrote. "Last time around we were playing 25 minutes to bawdy festival crowds, this time round we're storming through an hour or so to *(devoted)* crowds."

A brand new single is scheduled for July and the band will play at this year's Reading and Leeds festivals in August.

PHOTOGRAPHY: KEVIN WESTENBERG/DAVID ELLIS/ROGER SARGENT/WIRE IMAGE

'Look out London, I'm back!'

"I am the God Of Fuck and I would like a taxi, please"

PHOTOGRAPHY: PEROUINC.COM/ANDY WILLSHER

MARILYN MANSON HITS THE UK FOR A TYPICALLY UNDERSTATED ALBUM LAUNCH PARTY

Marilyn Manson came to party last week and, in keeping with the inspiration for his new album 'The Golden Age Of Grotesque', the God Of Fuck decorated London's Rouge nightclub in a glamorous 1930s European style for his exclusive Grotesk Burlesk party.

In one room were a selection of his own paintings, while in another Manson interspersed a short live performance with a strip show and album playback.

Wandering around the venue all night were models in their undies.

In the early hours Manson got on to the roof of the venue and screamed obscenities at passers-by

The party ended in the early hours with Manson on the roof of the venue screaming obscenities at passers-by down below through a megaphone.

Below are some of the night's guests. 'The Golden Age Of Grotesque' is released on May 12.

Two guests arrive in the same outfit: how embarrassing is that?
Marilyn Mouse-n
"Sorry I'm late, I was washing my hair not"
Some guests arrived twirly
"Gottle of geer"

BEAUTIFUL PEOPLE

The freaks and fans at Grotesk Burlesk

MARIO VELLA, LONDON

What do you think of the performance and the album?

"I think he had to get something out of his system, he's obviously been watching too many burlesques and old films. I like the first track from the new album *('This Is The New Shit')*, it's quite beaty and fast, but dancey."

ALICE SKIDMORE AND MICHELLE WARD, LONDON

What do you think of the performance and the album?

Alice: "We were invited to attend tonight, we have the privilege of making rubber clothing for him. We love Marilyn Manson and it was great to see a bit more of him with the burlesque, circus theme. His girlfriend, Dita, always looks fabulous."

PAULINE MCKENZIE AND TRACY MCKENZIE, EDINBURGH

What do you think of the performance and the album?

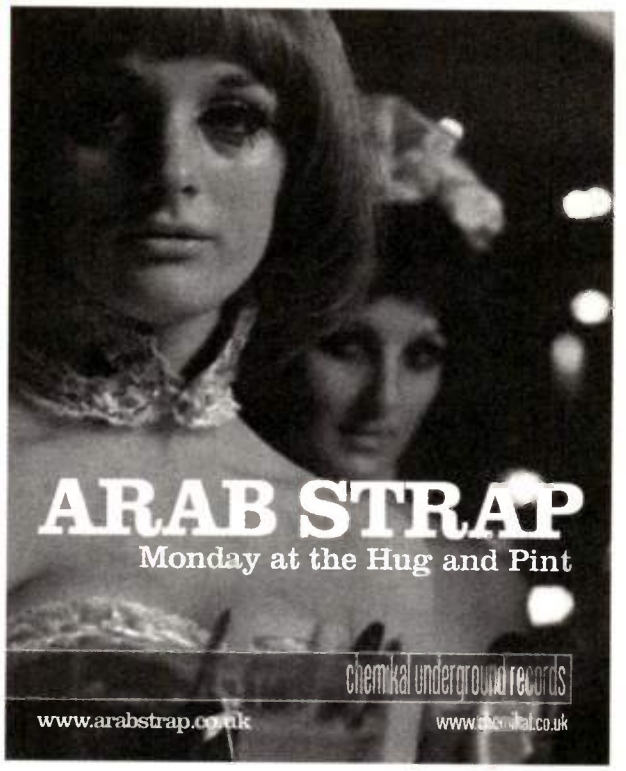
Tracy: "We weren't even expecting see him at all, but he turned up. Hey, that's rock'n'roll, as they say. He always comes up with something new. The new album sounds really great; some of the songs sound like they could be from *(previous album)* 'Holy Wood (In The Shadow Of The Valley Of Death)'."

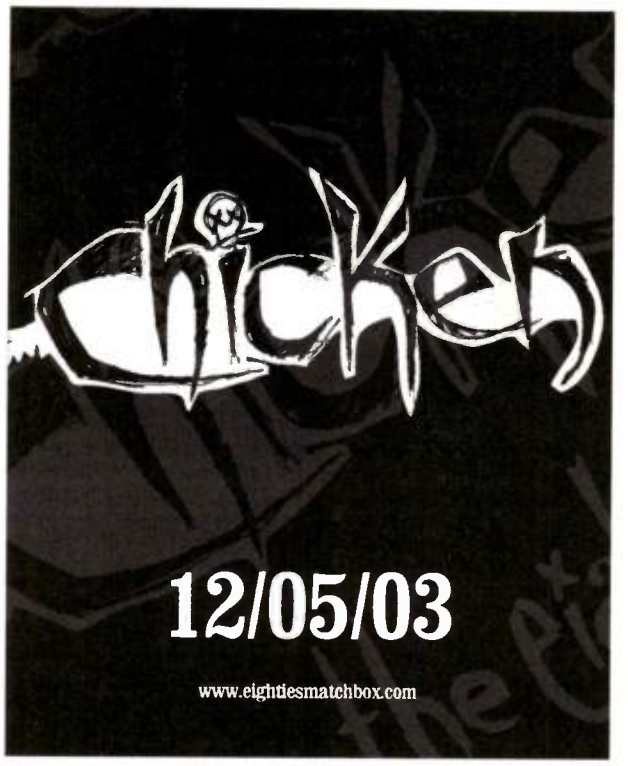
Pauline: "His girlfriend is a hag. I wish I were cavorting in a champagne glass with Marilyn Manson."

LUDO GURA, LILLE, FRANCE

What do you think of the performance and the album?

"I've been looking on the Marilyn Manson website to see where he was appearing but I was not expecting to see all these paintings and people – it was amazing."





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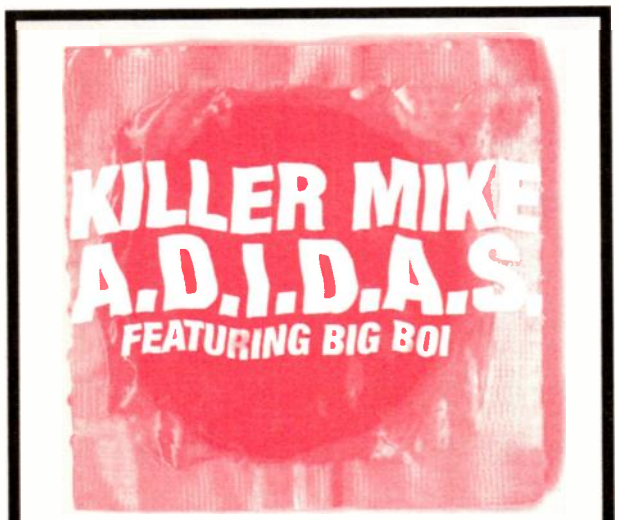

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Radiohead single: 'Absolutely brilliant!'

Thom in his reversible Yeah Yeah Yeahs T-shirt

FANS RECKON THE BAND'S NEW SINGLE 'THERE THERE' COULD BE THEIR BIGGEST HIT YET

Radiohead's "vintage" new single 'There There' will be one of their biggest ever hits next month, according to readers of *NME*.

Last week, singer **Thom Yorke** spent time in the English countryside working on the video for the band's comeback single, which is released on May 26. Although exact details are a closely guarded secret, *NME* has learned it will be partially animated and only feature Thom.

While all this was going on, Radiohead fans had the chance to hear 'There There' for the first time, when it was broadcast on radio stations across the country. Within minutes of the first plays, *NME* readers were sending emails to *NME.COM*, enthusing about the track.

"Another fantastic release from Radiohead that makes it all worthwhile again," wrote Dan Knibb from Cardiff. "Sure to be better appreciated within the context of 'Hail To The Thief' in its entirety, the track is nonetheless a welcome return for the only band of truly international standing that is still looking forward."

It was a sentiment backed by the majority of readers, many of whom believe the single could rival 'Paranoid Android' – which reached Number Three in June 1997 – as their biggest hit. Matthew Fisher added: "Vintage Radiohead. Not as good as 'Paranoid Android' but nevertheless the sound of a band coming into their own."

Rachel Fraser from Salford said: "It sent shivers down my spine. As ever, Radiohead come up with the goods when they most need to. Absolutely brilliant."

"It sent shivers down my spine. Radiohead come up with the goods when they most need to"

However, some believe the early leak of the song online may affect sales. Joe Smith wrote: "Worth a Number One? We'll see how many Radiohead fans like myself will just prefer to download it from the internet, but it is definitely worth being in the Top Five."

For the first review of 'Hail To The Thief', see page 35.

Noel puts his feet up... for the rest of the year

Oasis fans may have to wait until 2005 for a new album after **Noel Gallagher** revealed he is taking the rest of the year off.

The Oasis guitarist said he is tired of touring and being in a band, but will try to get into the studio over the next 12 months.

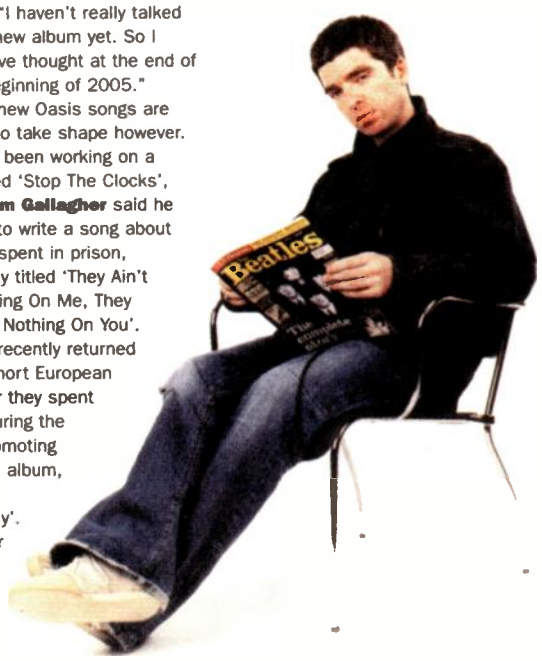
"We'll take the rest of the year off and the best part of 2004 will probably be spent in the studio, but I'm not in any rush," he said. "I haven't really talked about a new album yet. So I would have thought at the end of 2004, beginning of 2005."

Some new Oasis songs are starting to take shape however. Noel has been working on a song titled 'Stop The Clocks', while **Liam Gallagher** said he planned to write a song about his time spent in prison, tentatively titled 'They Ain't Got Nothing On Me, They Ain't Got Nothing On You'.

Oasis recently returned from a short European tour after they spent 2002 touring the world promoting their fifth album, 'Heathen Chemistry'. Gallagher said he is not raring to get back on the road.

"I've been around the world 15 fucking times and I've seen every single thing there is to see. So it doesn't hold any great adventure to me. It's like doing a job, which is why we get so bored."

Oasis have confirmed they will not be rescheduling cancelled shows from last autumn's US tour. The band scrapped three shows after Noel was involved in a car accident last August.



Sharon Osbourne speaks the tooth

Sharon Osbourne speaks out about fight

Sharon Osbourne has spoken out on US TV about the public scuffle that left her with a dislocated jaw and a chipped tooth.

Osbourne appeared on the entertainment news show, *Celebrity Justice* to tell her version of events after she was involved in a fight at a Hollywood restaurant last week.

She said on the show: "I'm really upset and I feel that someone has done me wrong. And I want everybody to see the way I look because I've got nothing to hide. Now I've got to go and have the alignment done of my jaw and my teeth fixed."

Sharon Osbourne was involved in an alleged incident with talent agent **Renee Tab**. According to Osbourne, 26-year-old Tab struck her across the face while they were by the women's toilet.

Osbourne said: "After the swing all I remember was, 'My jaw is broken, my jaw's broken'." She added: "Every day it looks better, but I have really bad pain here. The side of my jaw and my neck is still bad."

Though two employees at the restaurant back up Osbourne's story, Renee Tab maintains that Osbourne spat in her face and hit her earlier in the evening.

The conflict between Osbourne and Tab began at the Osbournes' New Year's Eve party, where Tab won a $15,000 diamond necklace.

Osbourne claims Tab was not even invited to the party and asked her to offer the necklace as an auction prize in aid of a cancer research charity. Tab declined and the conflict has simmered ever since.

At press time no charges been filed against either woman.

PHOTOGRAPHY: TOM SHEEHAN/SPLASH

YEAH YEAH YEAHS

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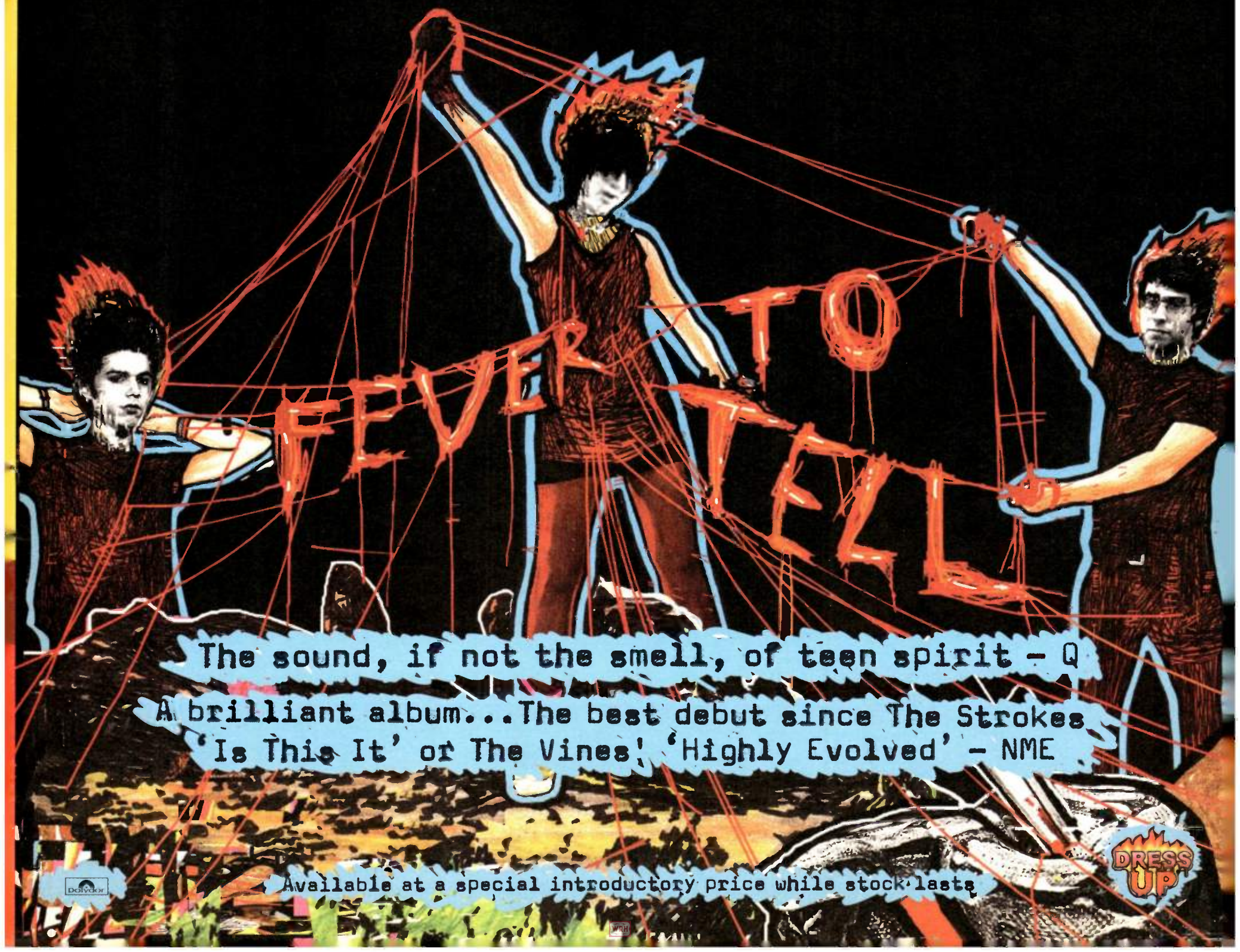
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The Bluetones return with this stunning double A-side which denotes a new dynamic and stripped down approach from the band. Taken from their eagerly anticipated new album Luxembourg, the single is available on 2xCD and 7" with the CDs featuring a further two bonus tracks.

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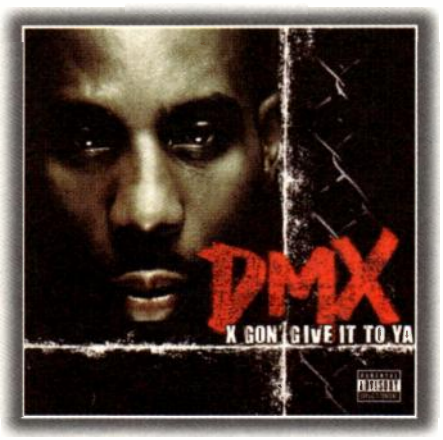

DMX - X Gon' Give It To Ya

X Gon' Give It To Ya is taken from the movie Cradle 2 The Grave starring DMX. Available on CD, 12" and limited edition DVD, with the CD featuring bonus tracks Get At Me Dog and Make A Move. The DVD features the video plus extra tracks Party Up and Ruff Riders Anthem.

CD/12"/DVD £2.99 Each

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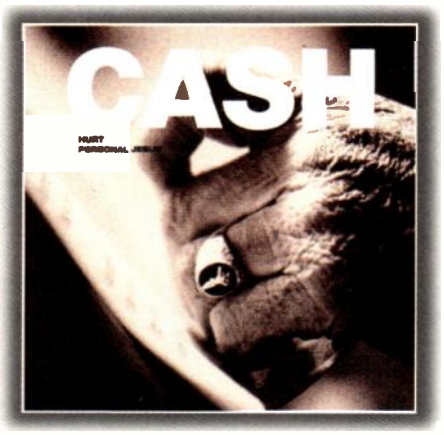

Johnny Cash - Hurt

Johnny Cash releases his version of the Nine Inch Nails classic song Hurt from his acclaimed album The Man Comes Around. Available on CD only featuring a cover of Depeche Mode's Personal Jesus, a previously unreleased version of Wichita Lineman plus the video.

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Craig's on Coke!

A PICTURE OF THE VINES' FRONTMAN TURNS UP ON A FIZZY DRINK CAN AND HE'S NOT HAPPY

A computerised pic of **Craig Nicholls** has turned up on one of a series of new Coke cans in Australia – a "complete surprise" to **The Vines** and their management.

As *NME* went to press they were considering their legal options and had yet to receive a response from Coca-Cola.

"We view this as a very serious matter and are currently investigating it," a representative told *NME*. "Craig certainly didn't give permission for his image to be used in this way and nor did we."

The image appears on the 'Rock' version of the limited-edition 'Music Can' series. *NME* contacted Coca-Cola's Australian customer information line last week and were told by an operator that the person who had designed the image had "created *(it)* out of his head, not through anyone in particular – any group or anything like that". However, an official spokesperson for Coca-Cola Amatil Australia said they were "looking into the situation" and had no comment at this stage.

The picture which most resembles the contentious can was taken by *NME* photographer Phil Wallis at a Vines gig at Nottingham Rock City last year. He told *NME* that he had not been approached by either Coke or The Vines' management.

In other news, an exclusive, limited-edition Vines T-shirt has just gone on sale at *NME*'s online merchandise shop. Available for one month only, it costs £15 via *www.nmemerch.com*.

"Craig certainly didn't give permission for his image to be used in this way and nor did we"
The Vines' management spokesman

Ryan Adams to quit... or is he?

Ryan Adams caused panic among fans last week when he announced he planned to quit the music business.

Adams posted a message on his website (April 9) complaining that his record label, Lost Highway, had pushed him to the decision after posting unreleased demos on the net without his permission.

Adams: perhaps they twisted his arm

The peeved singer added: "I'm not putting the album out and I'm not going on tour. I think I quit. In fact, I know I quit. I'm going to be playing in a new band that I won't be singing in. I've been sorta graduating to being more of a guitar player anyway. I don't even like the sound of my own songs anyway."

NME was immediately inundated with messages from concerned fans. However, we can now confirm that the message was not serious and was simply Adams' idea of "having fun".

"It's totally tongue-in-cheek," Adams' manager Ryan Gentles insisted. "He has a funny way of having fun sometimes, that's all. He's doing quite well and writing more songs right now. He's just taking his time."

Adams' new album had been due for release in March. The studio follow-up to 2001's 'Gold', variously named as 'Life In Hell' and 'Love Is Hell', now looks as though it will not appear before early summer.

PHOTOGRAPHY: PHIL WALLIS/COLIN LANE/TOM SHEEHAN

Elbow give credit to fans

Elbow have teamed up with **Doves** and the entire **Glastonbury** crowd on one of the songs on their new album – and are trying to credit every single person there on the sleeve!

Elbow and friends: "Do you wanna be on our record, too?"

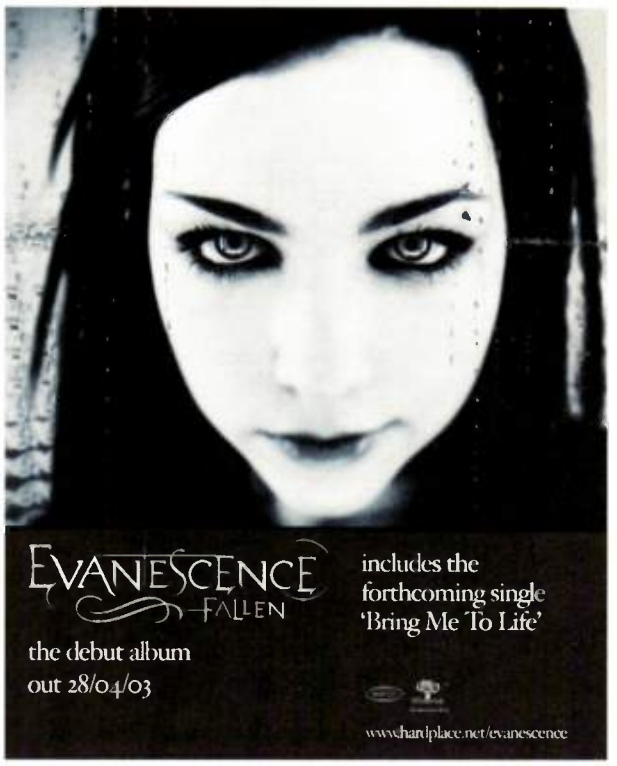
The group have been in the studio for the last year, working on the follow-up to 'Asleep In The Back'. Currently given a working title of 'Cast Of Thousands', the record is set for release on August 18 via V2. A single will precede it on August 4.

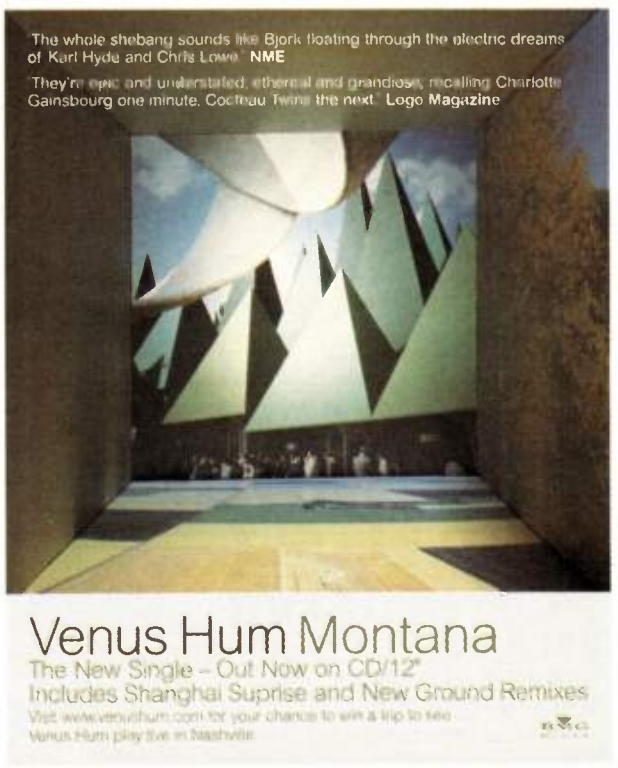
"There's a song on the album called 'Grace Under Pressure'," singer **Guy Garvey** explained. "It's like a mantra. **Jimi Goodwin** from Doves sings on it. **Alfie** all sing on it. My brother's on it. There's a string section, a brass section. Basically everybody who came anywhere near us is on the tune. It ends with the crowd at Glastonbury last year."

He continued: "I said to the crowd, 'Do you want to be on the next record?' and they said, 'Yeah'. So I got them to sing. They sing, *'We still believe in love so fuck you'*. There was about 15,000 of them!"

Elbow want anyone who was at the show to visit the band's website, *www.elbow.co.uk*, to leave their names. The intention is to put as many on the sleeve of the record as possible.

"With very small print we can get about 1,000 names on each page of the booklet," Garvey said. "It's a thank you to everyone who supported us last time around."




The whole shebang sounds like Bjork floating through the electric dreams of Karl Hyde and Chris Lowe. NME
They're epic and understated, ethereal and grandiose, recalling Charlotte Gainsbourg one minute, Cocteau Twins the next. Logo Magazine
Venus Hum Montana
The New Single – Out Now on CD/12"
Includes Shanghai Suprise and New Ground Remixes

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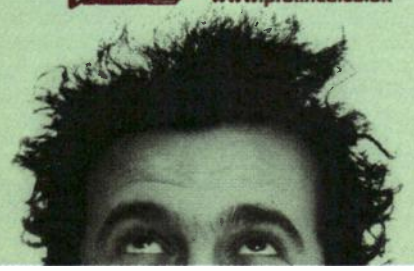
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We love you, yeah, yeah, yeah!

NME TRAVELS TO BIRMINGHAM NIA TO DISCOVER WHY YOU ARE STILL IN LOVE WITH PAUL MCCARTNEY WHEN HE'S OLD ENOUGH TO BE YOUR GRANDAD

Paul McCartney is telling a story about massages. One of the benefits of staying in great hotels the world over is the massages you get, he says. There's no nudge nudge, no cheeky suggestion, he's really talking about massages. And he doesn't stop with just one massage tale, there's another one right along after it. They are two of the worst stories in history.

But then he plays 'The Fool On The Hill' and you remember he's one half of the most famous songwriting duo ever and he's sitting a few feet away playing some of those songs. He's just a bit of a duff raconteur.

And that sums up the show. For every 'Hello Goodbye', there's a 'Jet', for every 'Can't Buy Me Love' (dizzyingly good), there's a 'My Love'. Tonight, genius is mixed with the lamentable.

But this show is not about Macca's **Wings** songs or the late solo songs. It's about **The Beatles** enduring as the greatest band of all time. It's The Beatles that make 10,500 people pay at least £50 to see this genial 60-year-old.

This is Paul McCartney's first British tour since the New World tour of 1993. It follows on from his hugely successful Driving Rain tour of the US, which was the biggest-grossing rock jaunt in the States last year.

A great number of those here tonight will only make it to one gig this year. They remember The Beatles the first time around. They are the same age as Macca. The warm-up songs – saccharine bilge from Neil Sedaka and the like – are for them. These people are your parents. Or grandparents.

Thumbs aloft! Macca's just been told he's having Linda McCartney Sausages for tea

"I think anyone who sees Paul McCartney perform is very privileged" Beatles fan Naomi

But there are also a surprising number of *NME* readers at the show. Many have brought their parents along, but some are here because McCartney is their last link to The Beatles.

"He still captures the essence of The Beatles. It's important to see him because it's the last chance we'll get," says James from Leicester. James is 21.

Matt from Birmingham agrees. "He's playing Beatles tunes. It's the last time I'm going to be able to see him play them live. It's important," he says.

"I'm a fan of The Beatles and of Oasis," explains 19-year-old John. "I wanted to see him play the songs. The Beatles are a part of music in every way."

Naomi is even more effusive in her praise.

"The Beatles had one of the best songwriters ever, Paul McCartney, and one of the biggest geniuses in the world – **John Lennon**. I think anyone who sees Paul McCartney perform is very privileged."

Of the many people asked, only two mention other 60-year-olds who could get them out to a gig – **Bob Dylan** and blues heavyweight **RL Burnside**. That's quite an endorsement.

Oddly, for a man with such a past and immense pulling power, McCartney has no magnetism. The crowd might salute him like a conquering hero at the end of every track, but they have no choice. They cheer through a mixture of gratitude – it's him, he's really here among us – and obligation. Milking the applause, grinning broadly and giving the thumbs up to every corner of the arena, McCartney is a mixture of a superstar footballer and a popular parish priest. He could learn a bit from **Liam Gallagher**.

Are these minor gripes? Well, yes, because there was always a bit of the cheesy boy-next-door to McCartney. He's now the billionaire-next-door, but the essence remains. He plays over 20 Beatles songs. When he does hit his stride and allows us a brief glimpse of what it would have been like to see The Beatles in their pomp, it's simply awesome. It could be the last time.

TEXT: PAUL MCNAMEE PHOTOGRAPHY: ROGER SARGENT

Macca: the highs and lows

LOW POINTS

CAN'T BUY ME LOVE
Sounds like The Beatles. Incredible.

HELLO GOODBYE/THE FOOL ON THE HILL/LADY MADONNA
Just brilliant.

LIVE AND LET DIE
Macca has listened to Guns N'Roses' masterful cover and beefed up his version. And there are fireworks and flames onstage. What more do you want?

BACK IN THE USSR
It roars.

ALL MY LOVING
Does the Macca head thing. It's great.

MY LOVE
So sickly and so sweet. It was bad then and it hasn't dated well.

JET
Impossible to hear without thinking of Alan Partridge. And Macca puts his arm up just a fraction too late when he shouts "JET!"

BLACKBIRD
Sounded as though Macca was playing someone else's song he didn't quite understand.

SHE'S LEAVING HOME
A great song made ordinary.

HELTER SKELTER
HE DOESN'T PLAY IT!

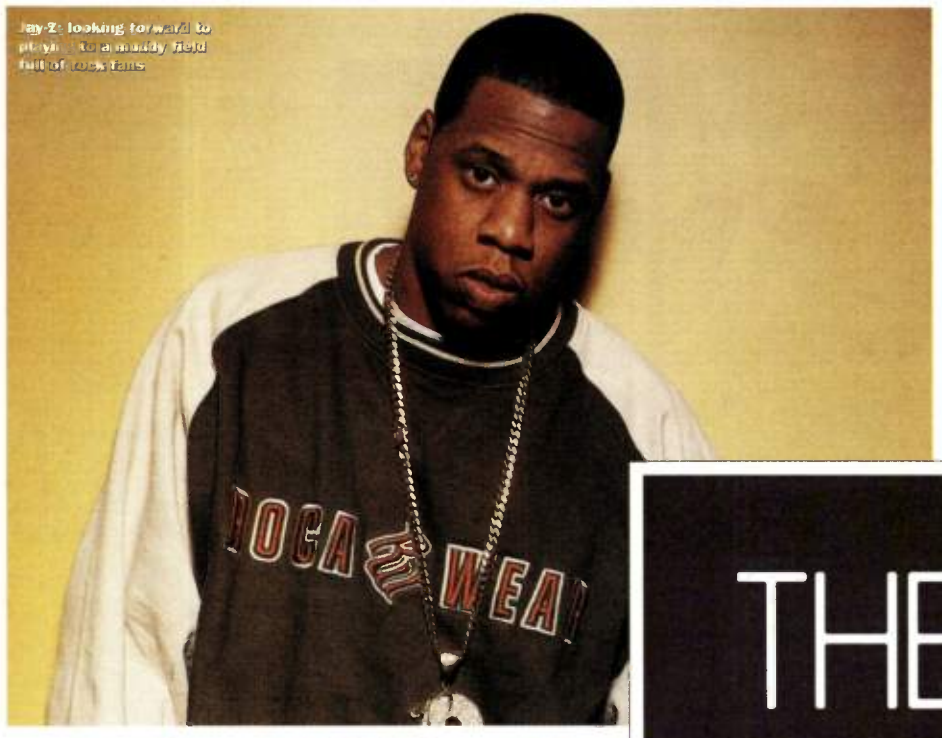
HIGHLIGHTS

Setlist

Hello Goodbye
Jet
All My Loving
Getting Better
Let Me Roll It
Lonely Road
Your Loving Flame
Blackbird
Every Night
We Can Work It Out
Carry That Weight
The Fool On The Hill
Here Today
Something
Eleanor Rigby
Here, There And Everywhere
Calico Skies
Driving Rain
Michelle
Band On The Run
Back In The USSR
Let 'Em In
My Love
She's Leaving Home
Can't Buy Me Love
Happy Birthday
Live And Let Die
Let It Be
Hey Jude

ENCORE
The Long And Winding Road
Lady Madonna
I Saw Her Standing There
Yesterday
Sgt Pepper's Lonely Hearts Club Band

Jay-Z to play Reading and Leeds


Jay-Z: looking forward to playing to a muddy field full of rock fans

SUMMER FESTIVALS' UNLIKELY TOUCH OF BLING SEES SUPERSTAR RAPPER WARMING UP FOR PLACEBO

Jay-Z, **Lostprophets**, **Junior Senior**, **The Used** and **Finch** are the latest additions to the Reading and Leeds festivals.

Jay-Z, who's set to tour with **50 Cent** in the US before coming to the UK for Reading (see page 7), will play before **Placebo** on the main stage on the Friday on the southern leg (August 22) and Saturday in Leeds (23). Finch will also play the same stage on the same day.

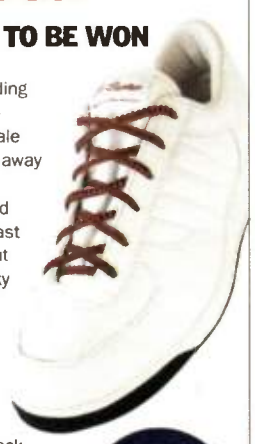
Junior Senior are the latest addition to the main stage on the night headlined by **Blur**, playing before **The Libertines** on a bill which also includes **The Streets**, **The White Stripes** and **Doves** (Reading August 23, Leeds August 24).

The Reading and Leeds festivals also mark the return of Lostprophets, who have spent much of the year working on their new album. Their appearances at Reading on the Sunday (24) and Leeds (22) will be their only UK shows of the summer. The other addition to the main stage that day is The Used. **Metallica**, **System Of A Down** and **Courtney Love** have all already announced appearances.

This year's event is confirmed to take place between Friday, August 22 and Sunday, August 24 at Temple Newsam in Leeds and Richfield Avenue in Reading, subject to licence. Tickets are on sale now, priced £95 for a weekend pass. For availability call the *NME* Ticketline on 0870 1 663 663.

...and one NME reader will win his shoes!

JAY-Z SIGNATURE TRAINERS TO BE WON



As well as appearing at this year's Reading and Leeds festivals, Jay-Z put his long-awaited new range of trainers up for sale last week – and we have the last pair to give away for free.

There were only 100 pairs in the county and they flew off the shelves at the launch held last week at JD Sports, Oxford Street, London. But *NME* has teamed up with JD to offer one lucky reader the chance to snap up the last pair.

This is the first time ever that a major music artist has collaborated with a sports brand in creating a limited-edition, signature trainer.

Jay-Z said: "The collection is an authentic reflection of my personal style. People who check out the S Carter Collection will know that this range definitely meets my high standards and expectations."

To stand a chance of winning, send your contact details to the usual *NME* address. And don't forget to include your shoe size. Usual rules apply.

Glastonbury Festival (June 27-29)

Jimmy Cliff, **Beth Gibbons**, **Yes** and **Love** are the latest rumours for this year's festival. The event will be headlined by REM, Radiohead and Moby over the three days.

V Festival (August 16-17)

Turin Brakes, **Inspiral Carpets** and **The Zutons** are the latest additions to the eighth annual V Festival. They join headliners **Coldplay**, **Red Hot Chili Peppers**, **Foo Fighters** and **David Gray** at Hylands Park, Chelmsford and Weston Park, Stafford.

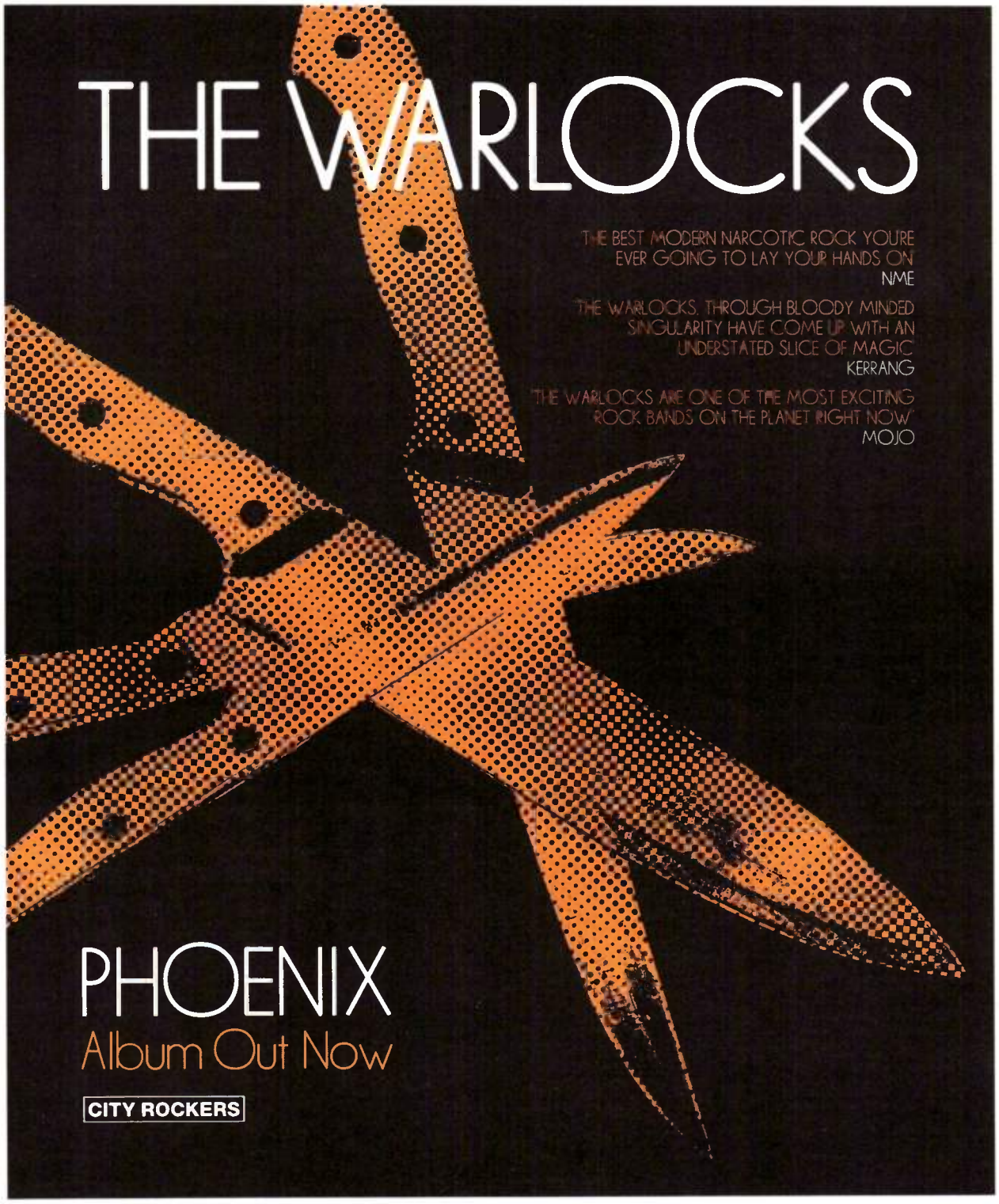
Massive Attack (August 23/25)

Massive Attack are to play a giant homecoming show in Bristol and are confirmed for this year's **Creamfields** event.

The group, who last week played a sold-out residency at the London Brixton Academy (April 16-20), will play the summer show at Bristol Queens Square on August 25. The gig will be preceded by a performance at Creamfields, Old Liverpool Airfield two days earlier (23).

Tickets will go on sale shortly, priced £22.50 for Bristol and £47 for Creamfields.

PHOTOGRAPHY: HAMISH BROWN


THE WARLOCKS
THE BEST MODERN NARCOTIC ROCK YOURE EVER GOING TO LAY YOUR HANDS ON
NME
THE WARLOCKS, THROUGH BLOODY MINDED SINGULARITY HAVE COME UP WITH AN UNDERSTATED SLICE OF MAGIC
KERRANG
'THE WARLOCKS ARE ONE OF THE MOST EXCITING ROCK BANDS ON THE PLANET RIGHT NOW'
MOJO
PHOENIX
Album Out Now
CITY ROCKERS

The Thrills monkee around in LA

DUBLIN COUNTRY ROCKERS COMPLETE ALBUM AND FILM MONKEES INSPIRED VIDEO IN CALIFORNIA

The Thrills have completed work on their debut album 'So Much For The City', which will be released by Virgin on June 30. The LP was produced by **Tony Hoffer**, who has also worked with Supergrass, Air and Beck.

NME caught up with the band in San Diego, relaxing after filming a video for their next single 'Big Sur'. It was directed by **Diane Martell**, famous for her NERD and Justin Timberlake videos. Singer **Connor Deasey** said the band asked her because they liked "the look" of those videos.

"We shot the video in LA," he said. "It's basically a take on the whole Monkees-style beach videos from the '60s. Drums on the sand, station wagon behind us... it's cool! It was fun to make and there are lots of bikini girls running around. It's going to look good."

Deasy said that Sofia Coppola's movie *The Virgin Suicides* has also been a massive inspiration on the video and on the album.

"We're big fans of that movie, and we wanted to get that hazy, surreal, summery feel. The soundtrack works so well with the film that they're intertwined. When we were in the studio we bought the video and we watched it quite a bit in-between takes."

"It's a take on the Monkees-style beach videos from the '60s. It was fun to make and there are lots of bikini girls running around" Connor Deasy

MONKEE BUSINESS

Hey, hey! Five things you should know about The Monkees

1 They were the boyband of their day, put together in 1965 as a Stateside Beatles to capitalise on the Fabs' *A Hard Day's Night* movie.

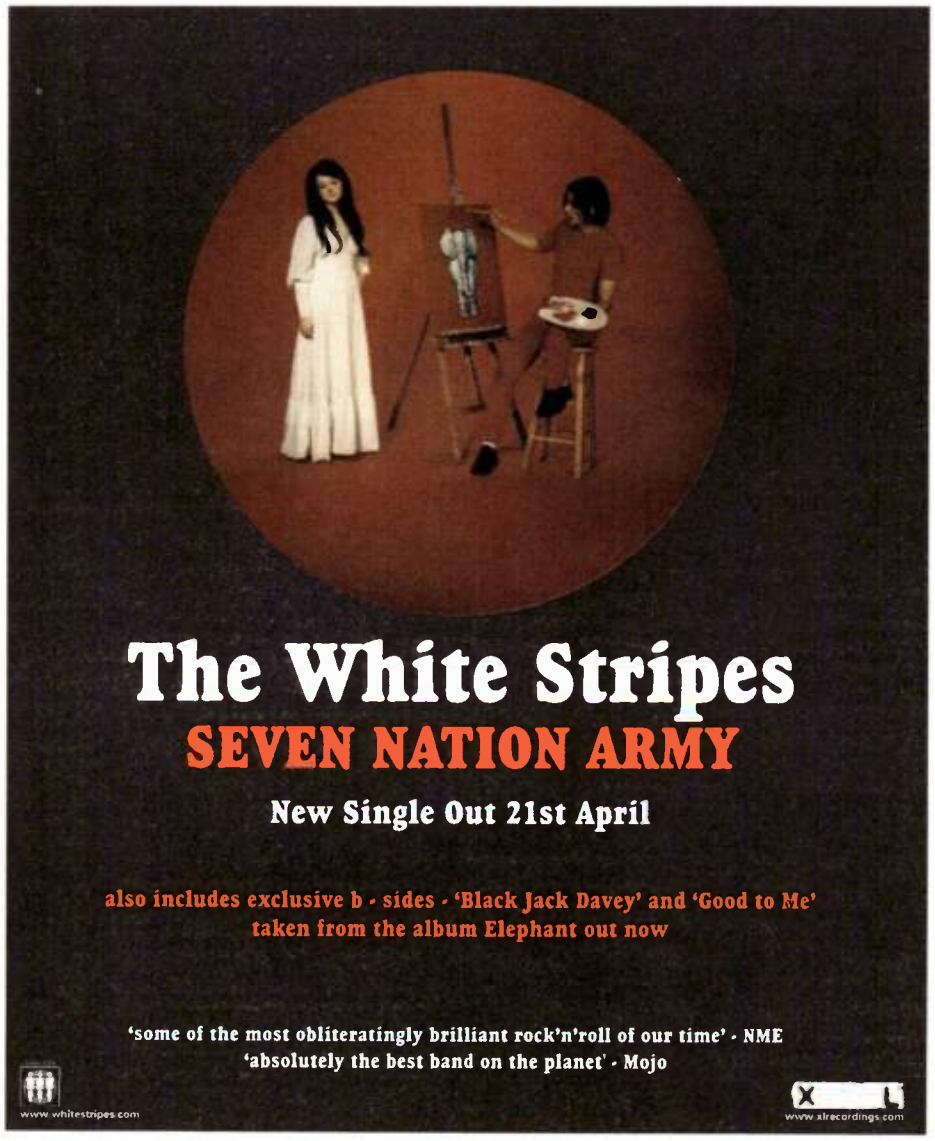
2 Singer Davy Jones once appeared in *Coronation Street*, Michael Nesmith (guitar) was the heir to the Liquid Paper fortune, Micky Dolenz (drums) devised the '80s sitcom *Metal Mickey* and Peter Tork (bass) went on to teach algebra and baseball.

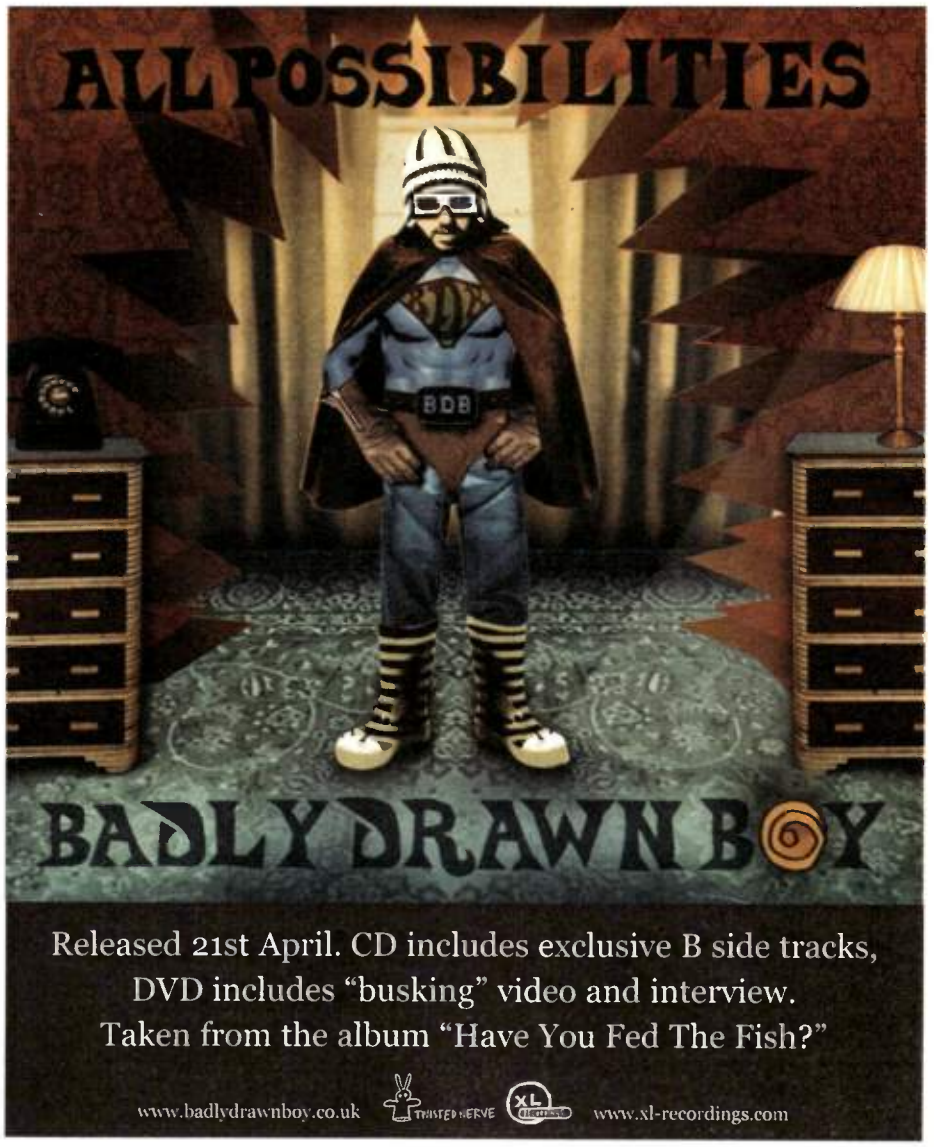
3 Their biggest hit, 'I'm A Believer,' was written by your aunt's favourite, Neil Diamond.

4 In 1967, Jimi Hendrix supported The Monkees on his first US tour. The slot lasted just a few dates. Imagine The White Stripes opening for S Club.

5 In 1968, they teamed up with a then unknown Jack Nicholson to make a film called *Head* – a piece of "drug-addled weirdness". It stiffed at the box office but is now a cult classic.

PHOTOGRAPHY: ANDY WILLSHER


The White Stripes
SEVEN NATION ARMY
New Single Out 21st April
also includes exclusive b - sides - 'Black Jack Davey' and 'Good to Me'
taken from the album Elephant out now
'some of the most obliteratingly brilliant rock'n'roll of our time' - NME
'absolutely the best band on the planet' - Mojo
www.whitestripes.com
www.xlrecordings.com



NEW BAND NEWS

"HELLO! HELLO! YEAH, I'M IN THE BACK OF THIS LIMO WITH A BAND": Jack Black (centre) tries to make himself heard in the new Mooney Suzuki video

The Mooney Suzuki get Black humour

JACK BLACK STARS IN NEW YORKERS' LATEST VIDEO

New York punk soul brothers **The Mooney Suzuki** have recruited famous fan **Jack Black** to help out on their new video.

The **Tenacious D** star plays the role of the band's manager in the video for their new US single 'In A Young Man's Mind'. At the start of the video, Black is seen in the back of a car, giving advice to the band, as well as screaming down the phone at nightclub owners.

"They had a great time filming," a source close to the band told *NME*. "Jack's a fan, they met when the Mooneys did a tour with The Strokes. He was happy to appear!"

The Mooney Suzuki are keen to return the favour and will be making a cameo appearance in the forthcoming Tenacious D movie. Before that hits the screens, they are coming to the UK for a tour to promote their second album 'Electric Sweat', which is released on May 12 via Columbia.

The shows are at: London Boston Arms (May 9), Cardiff Barfly (10), Leeds Cockpit (11), Glasgow Barfly (12), Liverpool Barfly @ The Masque (13), Manchester Night & Day (14), Leicester Princess Charlotte (16), Nottingham Rescue Rooms (18) and London *NME* Bring It On Night Camden Barfly @ The Monarch (19).

For tickets call the *NME* Ticketline on 0870 1 663 663.

"Jack's a fan, they met when the Mooneys did a tour with The Strokes"

NEW BANDS IN BRIEF

Jerky nu-wavers **The Rogers Sisters** *(pictured below)* release a new single in May. The limited-edition double A-side seven-inch 'Calculator' and 'Zig Zag Wanderer' is released on May 12... ● The debut single from The Coral's favourite band, **The Hokum Clones**, 'Breakin' From A Jailhouse Blues'/'You Ain't Foolin' Me' is also released on May 12 via the Rough Trade Shop's own label, For Us Records, and is limited to 1,000 copies... ● **Funeral For A Friend**'s excellent single 'Four Ways To Scream Your Name' is out now... ● **Stellastarr*** sound like a cross between The Cure and the Pixies. They've announced a series of dates in May supporting The Raveonettes to tie in with the release of their debut single 'Somewhere Across Forever' on May 19. They play Birmingham Academy 2 (5), Leeds Cockpit (7), Manchester University (8) Glasgow King Tuts (9), Newcastle University (10),

Portsmouth Wedgewood Rooms (11) and London ULU (13)... ● Members of Queens Of The Stone Age feature on the debut solo single by **Martina Topley Bird**. Martina, famous for her work with Tricky, releases 'Need One' on May 26 via Independiente. It features Queens members Josh Homme on guitar and Mark Lanegan on backing vocals. Martina provided vocals on Tricky's debut album 'Maxinquaye', and has remained a collaborator with the Bristol rapper ever since. Her album 'Quixotic' is set for a summer release and features co-production credits from Tricky and David Holmes, with string arrangements from David Arnold... ● Wigan's answer to The Stooges, **Moco**, return with new single 'Miss Manta Ray' on June 2 (Poolside Records)... ● Brit-hop's biggest hope **Fallacy** releases his debut LP 'Blackmarket Boy' via Virgin on May 26. It's preceded by a single, 'Big N Bashy', on May 12... ● Brighton's cut'n'shut sample monkeys **Go Team!** release their debut single, 'Junior Kickstart' via Memphis Industries on June 2... ● **The Thermals**, a blissful four-piece from the banks of the Willamette River in Portland, Oregon release the 'No Culture Icons' EP on May 19. Their LP, 'More Parts Per Million', follows on June 2...

WHAT'S ON THE NME STEREO?

Devendra Banhart
Oh Me Oh My The Way The Day Goes By The Sun Is Setting Dogs Are Dreaming Lovesongs Of The Christmas Spirit LP (Young God)
A cross between Jeff Buckley's falsetto and Jack White's intensity all seemingly put down on a tape recorder belonging to Nick Drake. Oh, and he looks like Vincent Gallo. Really, what is there not to like about this 22-year-old's unsettling debut?

Justin Timberlake
Rock Your Body (Jive)
Another great single from 'Justified'. This Timbaland-produced offering finds Justin *(right)* memorably pledging to *"Have you naked by the end of this song"*.

Andrea Doria
Bucci Bag (Southern Fried)
Death disco? Dirty house? Schizo disco? This ode to clubland fakery is all of the above and more.

Colder
Again LP (Output)
Joy Division by way of punk-funk.

Delays
Nearer Than Heaven (Rough Trade)
Delays' swooping, shivery sound may not be the most fashionable, but good tunes never go out of style – and 'Nearer Than Heaven' is definitely one of those.

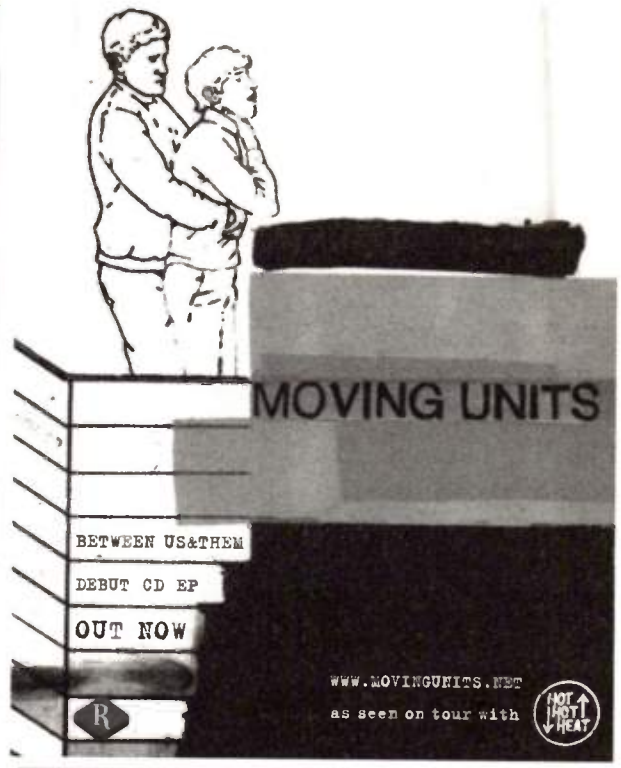
Junkie XL Feat Solomon Burke
Catch Up To My Step (Roadrunner)
Dodgy Dutch producer hoping to repeat his Elvis success with the soul legend.

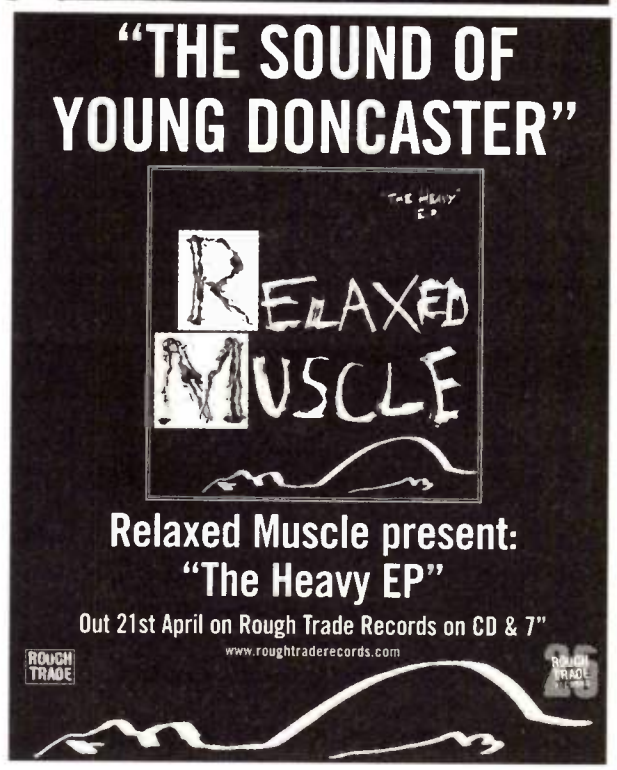
Various
50 LP (Saddle Creek)
Intense audio postcard from Omaha, Nebraska – features The Faint and Bright Eyes

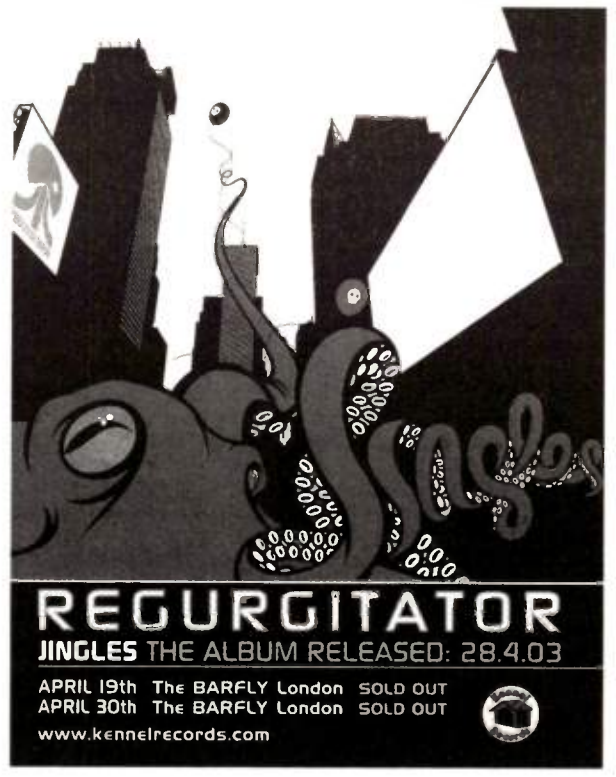
The Thermals
More Parts Per Million LP (Sub Pop)
Nostalgic lo-fi heartbreakers The Thermals aren't far behind Hot Hot Heat in the need-to-hear stakes.

Radiohead
Sail To The Moon (Parlophone)
Just beautiful...

PHOTOGRAPHY: PEROUINC.COM/PIETER M VAN HATTEM






REGURGITATOR
JINGLES THE ALBUM RELEASED: 28.4.03
APRIL 19th The BARFLY London SOLD OUT
APRIL 30th The BARFLY London SOLD OUT
www.kennelrecords.com

IT'S YOUR DEFINITIVE GUIDE TO THE LOOG RECORDS 'DO'!

This, viewers, is the launch party for Loog Records, the super-ace new label set up by ex-*NME* staffer James Oldham. The man no-one's calling J.O! welcomed the **Soledad Brothers**, **The 22-20s**, **Carlos Libertine** (in trenchcoat and HAT!) and **Didz Cooper Temple Clause** among various others to the bash at Catch 22 in London's trendy Shoreditch. It was good.

FIND JUNIOR SENIOR A HOME! WEEK ONE!

Exciting news reaches us that Senior Junior Senior (see also: *Quarantined At Birth!*, below) is so in love with London town that he's thinking of buying a place right here in the UK! In fact, he's asked us for our help.

Now we hardly have the heart to break it to Mr Senior that London is crap for five reasons*, but if he's really set on finding himself a home here then we're prepared to lend a helping hand. With these tips:

- Old Street is good if you like going to the 333 Club as much as Senior does (ie quite a lot)
- Kentish Town is near the epicentre of indie, ie Camden, yet also a safe distance away so as not to keep bumping into stray Libertines
- Clapham is quite nice, because of the Common: you can hang out when the sun's out, or get bummed at night
- Tooting is 'on the up', apparently
- Soho may seem glamourous, but it's actually full of old whores and idiots shooting bad pop videos on Berwick Street

We're expecting a full report on Senior's house-hunting in the coming weeks. Stay tuned!

**Transport is crap, weather is crap, air is crap, pigeons are crap, people are crap*

THE UNCOOLEST CLUBS IN BRITAIN
WEEK ONE: MARTINE'S, EAST GRINSTEAD

Nominated by: James Brent

"I have had the misfortune to attend East Grinstead's premier nitespot, Martine's, on a number of occasions. The first time I had been drinking heavily by my friends up the club's illuminated staircase with a mixture of dread and excitement. The excitement soon waned. At one point I found myself dancing to Dexys Midnight Runners' 'Come On Eileen'. Someone in a citrus shirt spilt his pint on me. Then I left. Local legend has it that the Stones once played there and that it was almost destroyed in the Second World War. My only question is why the Germans didn't finish the job off."

Would you like to nominate a club or even defend Martine's? Just fill out the form. Thankyou.

IN DA CLUB? NOT LIKELY

Name of club: .....

Town: .....

Venue: .....

Playlist: .....

Dress code: .....

Why it's crap: .....

Your name: .....

Your email address: .....

Quarantined at birth!

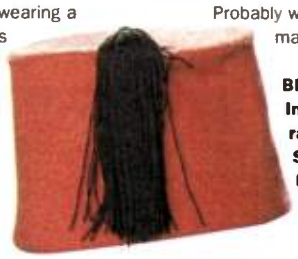
Eager Jeeva points out that Senior Junior Senior looks like Monterey Jack from *Chip 'N Dale Rescue Rangers*. And Eager Jeeva is right! Keep them coming to *plusones@nme.com*...

PHOTOGRAPHY: TOM SHEEHAN/JAMIE JAMES MEDINA/JAMES PEARSON-HOWES/EWEN SPENCER/SAM JONES/PIETER M VAN HATTEM/COLIN LANE/HAMISH BROWN/IPN

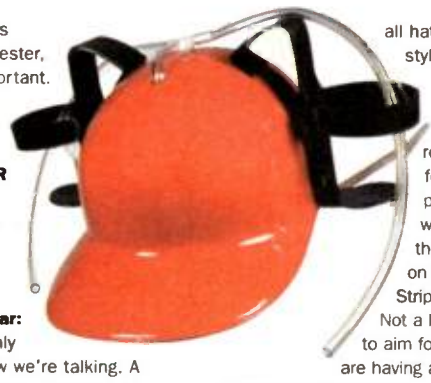
The White Stripes Hatometer

According to one member of the *NME* staff – and despite differing reports from other quarters of our newly-painted, spring-fresh office – **The White Stripes**' bouncers are issued with regulation trilbies (with nice little red feathers going on), while their road crew have plain bowlers. And so we present, to you the *New Musical Express* viewer, the definitive what's hat and what's nat of The White Stripes' costumery department, a once-in-a-lifetime examination of the... *(Get on with it – Ed)*

BASEBALL CAP
Importance rating: 7
Style rating: 7
How to wear: Sensibly
Obviously anybody in The White Stripes camp caught wearing a baseball cap sideways – or in any other manner that could be deemed remotely modern – will be booted off the tour immediately, yet if you wear it correctly you could be a fellow White Stripes Detroit scenester, ie quite important.



HOMER SIMPSON-STYLE BEER CAN HAT
Importance rating: 5
Style rating: 8
How to wear: Rakishly
Now we're talking. A provocative, playful addition to any head, this item of hattage allows the wearer to drink beer – or any soft drink alternative – while wearing a hat. Astounding in its simplicity yet stunning in its complexity, this is a NICE HAT. Probably worn by the tour manager.



BENNY HAT
Importance rating: 2
Style rating: 0
How to wear: Subtly
The lowliest of all hattage styles, the Benny Hat is reserved for the people who fill the tank on the Stripemobile. Not a hat to aim for if you are having a hat discussion with your careers tutor.

THE FEZ
Importance rating: 10
Style rating: 11
How to wear: With pride
This is the daddy of all hats. In fact Jack White probably wears one of these around the house all day when he's alone, just to feel important. Hooray for the fez!

THE JESTER'S HAT
Importance rating: 4
Style rating: 1
How to wear: Drunkenly
This will be the Stripes' regulation festival headgear. As well as being both unstylish and buffoon-esque, the jester's hat will signify that whoever wears it has got pissed on scrumpy and is therefore unable to do their White Stripes-related job properly. It is the hat of resignation!

THE WHITE STRIPES' BOUNCERS

Yes! It would appear that the Dollar of the Detroit retro blues 'arena' have become so very famous and popular what with being Number One and that sort of thing that they now employ burly security persons to fend off:

- Fans
- Pigeons
- Anything powered by Evil Electricity

Fortunately they're not 'packing', or *NME* might have had a cap popped in its ass when we, er, spilt lager on one of their shoes at the weekend.

PLUS ONES

The White Stripes drew in an eclectic array of punters, including **Jude Law** and **Jonny Lee Miller**, **Christopher Morris** (who stood on *NME*'s foot in a satirical fashion), **Ed Chemical**, **Junior** and **Senior** (with Senior sporting – bless him – a **Junior Senior** badge) and various others, but the duo's aftershow shenanigans really got going when they took *NME* to a strange student indie disco at the London School of Economics' Student Union. And so one *NME* staffer was able to answer the question "Where's your girlfriend?" for the first and last time with: "She's dancing to Justin Timberlake with **Jack White**"... ● Not so lucky was **Beth Orton**, who made several abortive attempts to ensnare **Jack White** in some light-hearted chit-chat after one of the shows. After Jack brushed her off and returned to talking with his mates, Orto finally got the hint, and left... ● Tip of the week: don't go bowling with **Black Rebel Motorcycle Club**. Chances are they'll go mental and start throwing their bowling shoes down the alley... ● Not a week goes by when *NME*, face pressed on cold glass, spots minor indie celebrities eating food in a posh eatery. This week our Dickensian peasant routine led us to spot **The Eighties Matchbox B-Line Disaster** at a hideously expensive Brighton restaurant. "They were sat at the table," says our correspondent, "with their ridiculous hair"... ● **Ian Broudie**, **David Baddiel** and **Gem Archer** were propping up the Keith Moon Bar at the London Astoria during **The Coral** gig on Thursday night. It was like rock's past, present and... well, let's leave it at rock's past and present... ● When bands tour together, one of two things usually ends up happening. Either the two acts will have a massive falling-out, or they have such a lovely time that they might as well get married. Fortunately it's hand-in-marriage time for **British Sea Power** and **Interpol**, touring together at the moment and having such a lovely time that Interpol's **Paul Banks** *(below, left)* has been joining BSP onstage every night for a run through 'The Lonely'. Not just that but he's been sporting a BSP patch on his black shirt. It makes us feel all warm inside... ● Now it's time for a Hollywood C-list actress spot: **Emily Watson** was in *NME*'s local Tesco on Camden Road. But it gets even more exciting than that because she a) bought a spinach pastie, and b) paid by credit card. How the other half lives, eh?... ● Things are going well over the pond for **Jet** – looking into the crowd at their first ever US gig (at LA's Spaceland) they spotted **Beck** *(up there above Paul)* and **Rivers Off Weezer**. Though it's a small possibility that the pair were actually there for **The Black Keys**. Anyway, the point stands that Rivers and Beck were in the building when Jet were onstage... ● Nobody famous went to see **Blur** in France last week, but we did spot **Sharleen Spiteri** and **Gwyneth Paltrow**, both in Nobu at the same time. No sign of **Chris Martin**, though. CALL THE TABLOIDS! THEY'VE SPLIT UP! Etc... ● And finally... which up-and-comers have come up with a septumtastic way around the ravages of cocaine abuse? "We don't snort," they told *NME* last week. "We only dab." Well, that'll be fine, then...

VERBAL ABUSE

"We had journalists say 'Where's the drink? Where's the drugs? Where's the birds? You're not a proper band'"
Joe InMe has a lot to learn

"There's no way we're gonna become successful. No way at all. I just know it's never going to happen"
Corey Lee Grant off The Warlocks has a moment of clarity

"I sometimes think we'll never be taken seriously"
Donna A off The Donnas. Sorry, are they still going?

"She punched my mom in the face and my mom has a black and blue face"
Kelly Osbourne's obviously been dealing out make-up advice

Craig David looks on the bright side as he plays a gig... on a ferry

"It has character, which I like, and it feels like you can really connect with the crowd"

"I was so excited when I was asked to do the Robbie Williams tour because I have been a fan since Take That days"
Kelly again. That should double the album sales. Roll on double figures

Psssssst, HEARD THE LATEST...?

FOLLOWING THE A&R BATTLE AND A RECENT NIGHTMARES ON WAX SUPPORT SLOT, J-WALK RELEASE THE SINGLE 'ANOTHER LOVER' THIS WEEK. IT COMES COMPLETE WITH REMIXES FROM DRUM 'N' BASS OUTFIT INFLUX DATUM AND THE HOTLY TIPPED RJD2.

'ANOTHER LOVER' IS A STRICTLY LIMITED RELEASE TAKEN FROM THEIR CRITICALLY ACCLAIMED AND MUCH-HYPED ALBUM 'A NIGHT ON THE ROCKS'.

BURN IT!

INME

THE ESSEX ROCK TRIO SELECT ANYTHING AND EVERYTHING FROM PINK FLOYD TO LED ZEPPELIN TO SOME NICE JAZZ FOLK

TEXT: TIM JONZE

1 PINK FLOYD
The Great Gig In The Sky
Joe Morgan (bass): "I love this! The female vocals are really dreamy. I think 'Dark Side Of The Moon' is their best album. They could make climactic music without having to use distortion. It was all in the dynamics."

2 TALK TALK
I Don't Believe In You
Dave McPherson (vocals/guitar): "I've recently branched out and started playing the records my dad used to like. Some of Talk Talk's stuff was a bit too '80s for me, but this is really mellow."

3 AT THE DRIVE-IN
Enfilade
Simon Taylor (drums): "I could have picked any track off that album *('Relationship Of Command')* but this is probably the most energetic. It's really powerful and yet still has a catchy chorus without sounding mainstream. I think splitting early was commendable because it shows they were never in it just to become massive."

4 FOO FIGHTERS
Hey, Johnny Park!
Simon: "I chose this because Dave Grohl's on it and he's a big influence for me. He's a great writer of pop rock songs. It's good for playing before you go out to get psyched up."

5 LED ZEPPELIN
Ramble On
Simon: "I've been force-fed Led Zeppelin records ever since I knew what rock music was. A lot of their stuff was really experimental but this is just a cool, straight-ahead rock song."

6 RAGE AGAINST THE MACHINE
Fistful Of Steel
Simon: "I saw Zack De La Rocha screaming like a maniac on TV and you could tell that he was really passionate about the music he makes. It's perfect for moshing around your bedroom to when you're on your own."

7 THURSDAY
Understanding In A Car Crash
Joe: "I chose this because it's a cool song which has this great build going on. I know other bands hate the name emo, but I'm really getting into it at the moment, just that great blend of raw and melodic tendencies."

8 PETE YORN
On Your Side
Joe: "He's an American singer-songwriter and this is a totally beautiful song. I first heard it at a friend's house while we were drinking and smoking – it just jumped out and grabbed me."

9 THE HAUNTED
Downward Spiral
Dave: "This music is brutal as fuck. We are influenced by that sort of of aggression, but only when we really need to be. These guys would go out of their way to make it intense."

10 THE USED
Blue And Yellow
Dave: "This is one of those songs where the chorus just won't leave my head. It's great for playing when you're happy, it's really feel-good."

11 JON MAYER
No Such Thing
Dave: "It's like a mixture between folk and jazz. It's very uplifting and got a really good groove to it. The first time I heard it I was really taken by the sincerity of his voice."

NME.COM YOUR ULTIMATE COMPILATION? SEE THE MESSAGE BOARD FOR DETAILS

WWWHAT'S ON... NME.COM

NME.COM – IF IT WERE A ROLLING STONE IT'D BE KEEF

MONDAY – BRING IT ON DAY

Bathe yourself in the punk funk goodness of **MOVING UNITS**

TUESDAY – VIDEO DAY

See the video interview with **KINGS OF LEON**, the video to **COLDPLAY**'s 'Clocks' and **HELL IS FOR HEROES**' 'Retreat'

WEDNESDAY – COMPETITION DAY

Win signed copies of **FEEDER**'s album 'Comfort In Sound'

THURSDAY – INTERACT DAY

Play the **SNOOP DOGG** porn game!

FRIDAY – AUDIO DAY

Hear **PINK GREASE**'s hellbound speedy rumble 'More Than Woman' and **RELAXED MUSCLE**'s deliciously disturbing 'The Heavy'

PLUS PLUS PLUS

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PHOTOGRAPHY: PIETER M VAN HATTEM/TOM SHEEHAN

BLING BLING

NME's top ten ringtones

1 (2)	**Go With The Flow**	Queens Of The Stone Age (109706)
2 (1)	**Clocks**	Coldplay (109192)
3 (–)	**Boys And Girls**	Good Charlotte (109937)
4 (3)	**Time For Heroes**	The Libertines (109008)
5 (4)	**Somewhere I Belong**	Linkin Park (109316)
6 (–)	**Diamonds And Guns**	Transplants (109893)
7 (5)	**One Horse Town**	The Thrills (109615)
8 (6)	**Don't Think You're The First**	The Coral 109470
9 (7)	**Like A Stone**	Audioslave (109614)
10 (9)	**Songbird**	Oasis (108988)

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The Coral's James Skelly searches in vain for his moby, la

HOT NEW BAND

"Hur hur, you look like a monkey, dude": Moving Units (l-r) Chris, Blake and Johan

'WE'RE LIKE A TRAIN WRECK WAITING TO HAPPEN'

LA punk-funkers Moving Units: they'll make you dance to their orgy of party noise if it kills them

Text: Tim Jonze Photography: Pieter M Van Hattem

PUNK-FUNK: YOUR BLUFFER'S GUIDE

By 1979 punk had got pretty lame. In the wake of the first wave (the Pistols, Clash etc) the emergence of terrace cliché peddlers meant anyone with any taste rapidly moved on. Johnny Rotten changed his name back to Lydon and made weirdy krautdub records with PiL, while bands like Gang Of Four and A Certain Ratio married politics and danceable beats to punker ire. Now The Rapture, Radio 4 and *NME* stereo faves !!! *(pictured left)* are at it again, showing the snobby indie sorts that disco needn't suck.
Pat Long

MOVING UNITS

Moving Units are three leather-clad punk-funkers with their sights set on making you dance. Their spiky guitar thrills have been transforming snobby LA hipsters into salivating balls of sweat for some time. And now they're coming for you.

Their self-titled debut EP is an orgy of disturbing party noise – dark, menacing and of dubious legality. Best of all is the lead track, 'Between Us & Them' which sounds like seminal art-rockers Gang Of Four being thrown headfirst into a spin dryer. It's guitar music you really can dance to. But if such thing as a punk-funk bandwagon exists, Moving Units would sooner ram it off the road than jump on it.

"I want as little to do with the current scene as possible," declares Blake Miller, lead yelper. "Our music's more in the spirit of exorcism."

It's not just the attitude that stands out. When *NME* meets them at a north London restaurant, it's like coming face to face with local smack dealers – Blake and Chris Hathewell (drums) are pale and frighteningly skinny. They're also filled with utter revulsion for money and success.

"I can't think of anything more disgusting and perverted and *vulgar* than having to sell records," states Blake, looking like he might actually vomit. "I wish I could *give* my records away. But, instead, we're forced to create under this sick labour mentality."

Live, the band trade in the rhetoric for communal chaos, contorted into danceable shapes by Johan Bogeli's wandering bass (he's the one who looks like he joined the band by mistake and daren't leave). Audience reactions are demented.

"I've seen shirtless 15-year-olds squirming between my legs as I play," Blake coughs. "And on the last tour I kept blacking out mid-song. I'd wake up with my eye cut open and holes in my neck. If I could figure out where I was then I'd get up and drag the song to the finish line."

"People get worried," summarises Chris, "'cos we're like a train wreck waiting to happen. But there's no need to panic. We've got it under control."

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The hair-raising advent

How an eye-opening trip to London turned four innocent young country boys into rock'n'roll demons, penning odes to transvestites and hanging out in Porn City, California

Text: Mark Beaumont Photography: Jamie Beeden

An hour out of Santa Barbara on the 101, hang a tight, hard left into a moist sliproad and you slide into Porn City. Locals call it Van Nuys, California, a throbbing hulk of a town, deep in the valleys, but the whole state knows what really goes on there. Vans full of muscular, shirtless electricians roam the streets looking out for any schoolgirl sleepovers about to get out of hand. Blouse-bursting housewives pout over foamy kitchen sinks, reaching for the nearest spatula. If an orc on horseback trots down Main Street, he's just providing an annoying between-shag plot segment for *Lord Of The Ringpiece II*. Pretty much every porno that isn't shot in the same grotty sauna in Oslo is shot here and the phone book bulges with 24-hour Dial-A-Fluffers.

But JESUS H CHRIST, LOLA! Is this a flashback or WHAT? Four young Dirk Diggler – walrus moustaches, flyaway Eagles hair, Aviator shades, sheepskin denim jackets – lollop across a parking lot like it's '78 and they've just stepped off the set of *One Jizzed Over The Cuckoo's Nest*. Yes, Kings Of Leon have come to Fuckland and every fat, bald, Hawaiian-shirted porn director in town is suddenly regretting all those free hot lunches.

"I don't know why it's the porn capital of the world," says KOL drummer and eldest Followill brother Nathan – he of the Ron Jeremy moustache and horn rim spectacles – stepping away from what he genuinely calls a "ve-hick-le". "I guess it was close and it was cheaper here than doing it in town. We were hoping a couple of the ladies would sneak over, but that's not happened."

Shame. Still lads, what's it like in the '70s? Is disco still big?

Kings Of Leon: "HURGH-HURGH-HURGH!"

"Awwww, man!" sniffs singing guitarist and middle Followill, Caleb. "We just go for the look of hand-me-down." He points at the remnants of Baby Followill Jared's jeans. "Those are mine, so they've had one prior owner."

"We like to go for the '70s porn star look," says Nathan. "Older women go for that look a lot."

Kings Of Leon, unusually for men with moustaches and no discernible acting ability, are in Van Nuys for the heritage rather than the humping. After initial recording sessions at Shangri-La studios in Malibu, they've come to Sound City Studios to, erm, polish their contender for debut album of the year, provisionally entitled 'Youth And Young Manhood'. It's the sound of a speedfreaking Dylan and the MC5 starting a fire in the hoedown. And, as if their very trousers were some sort of time machine, history has been magnetically drawn to them. The studio is cluttered with pieces of Rolling Stones drummer Charlie Watts' kit and a guitar presented to Caleb by Keith Richards.

"I've got the Top Ten scores on *Pac World*," boasts Jared, pointing out a vintage arcade machine in a corner, on which he may well have knocked off the names of Cobain The Conqueror and Tompettyrules. Their favoured local Italian restaurant is staffed by a waitress who served Mario Puzo as he wrote *The Godfather*. Even Caleb's scarf appears to be off *Doctor Who*.

"This is the third Telecaster ever made," says Caleb, pointing at a guitar case propped casually against a partition wall. "Dave Gilmour owns one, two and four."

Dave, if you're reading, we've got number three. Leave $40,000 in used notes in a locker at Victoria by midnight.

Nathan laughs: "He can buy the record – see what it sounds like."

Except he actually pronounces it "reckid".

"Like, where's all the purdy women?": the Kings hit Porn City in search of action

Until January of this year, Kings Of Leon were a rock band torn straight out of a Faulkner novel: Nathan the porch-dwelling Good Ol' Boy you could imagine growling about the smell of burning witches from down by the well; Caleb the murder-eyed heap o'trouble; and guitarist Matthew Followill the cousin who'd spend entire interviews staring intently and occasionally barking something incomprehensible, like it was his first time out of the family attic in a decade.

Wary of the attentions of local rednecks (and with 18-year-olds Jared and Matthew too young to get served in bars), for the past few years they've been virtual recluses in the house they share outside Nashville, Tennessee. They'd rehearse in the basement, shoot out demos insisting that interested labels come to them (as most Nashville bars have strict country-only policies, they rarely played live) and socialise mainly at their own parties.

"Lots of friends come over and we give 'em one of our shows," says Caleb. "We've woken up to urine in a closet, puke in a bag, girls that you're trying to wake up at five in the morning going, 'Trains are running, you're gone'."

Cousin Matthew suddenly sits upright, staring into the distance. "Little Chinese midget..."

Nathan shrugs. "He's joking."

So they were God-fearing Southern preacher's sons holed up in their sexy '70s bubble and hallelujah for that, friends and neighbours. Then, after their stint at Shangri-La they flew to England for the *NME* Awards Shows, booked into the Columbia Hotel and saw sights that would griddle a poor boy's brain quicker than you can cook a coyote pie.

"We saw a lot of crazy things in the couple of weeks we were there," Caleb says, wide-eyed. "The first couple of nights we were sitting there just looking around laughing. It was like a movie, but worse. It was like, 'What the fuck?!'"

"People snorting coke off the tables," says Nathan, "pissing and puking out the windows, throwing champagne bottles at people's heads. Some dude came walking in with a sparkler hanging out of his mouth. It was crazy. Like a damn circus."

Did you get drawn in?

"Yeah, totally," he nods. "We were the dudes with sparklers in our mouths by the fifth night."

"We didn't get up to as much as everyone else did," claims Caleb. "But by the end of it you were good to get three or four hours' sleep a night because you'd go and hang out with everybody after your show and before you know it'd be seven in the morning and you'd go, 'FUCK!' Being in London, it just puts a cloud over you. You could almost see the desperation in certain people."

> "We've woken up to urine in a closet, puke in a bag, girls you're trying to wake at 5am going, 'Trains are running, you're gone'"
> Caleb Followill

> "We like the '70s porn star look. Older women go for that a lot"
> Nathan Followill

Whatever they were subjected to in the dank indie dungeons of W2, Kings Of Leon returned to Van Nuys more worldly and, well, more itchy. Their Columbia experience filtered into the songs: 'Genius' became about "England and the media; people who are always there wanting something". New single 'Red Morning Light' – a slab of stomping punk-country – turned into an elegy to a prostitute. Then there's one of KOL's newest songs, entitled simply 'Trani'.

"It's about a transvestite," Caleb explains, "like the kind we'd see in London, trying to survive in one of the places in the South, where that doesn't really happen."

So the South is as homophobic as the cliché suggests?

"Homosexuality is a reality everywhere, even in the South," Caleb says. "But in the South it's not a big blatant thing."

Nathan: "There's a lot of stupid people in the South and they'd feel the need to do something about that 'cos they're so stupid."

Caleb: "...and this person is just to the extreme. All the way, full-on. It's really not a place to be full-on."

Elsewhere, 'Youth And Young Manhood' bubbles with Southern mythology and the Followill brothers' own legend – that they grew up roaming around the Southern states with their preacher father, never in one town longer than a week, until around six years ago when "the pressure kinda got to him and he had a little nervous breakdown. He wasn't defrocked, he kinda stepped aside voluntarily, took a hiatus, but he's doing better now." So, finally off the road for the first time in their lives, they settled down and formed a band.

The most touching ode to this bizarre upbringing is 'Talihina Sky', about the small town in Oklahoma where they gather once a year for the family reunion. And since the Followill family consists of preachers, criminals and low-budget methamphetamine manufacturers, it's quite a party.

"We have a blast because we leave after a week," says Caleb. "But the people there, they don't leave. We've been year after year and you see the same process. Different high school kids pregnant. Here comes the new kid and *(snaps fingers)* the same thing happens. Drugs or whatever. Everybody goes through the same shit and no-one ever sees it coming. It's a beautiful place but it's very bittersweet."

Doesn't it make you despair slightly?

Caleb shrugs. "Some people are just not made to get out. They have their lifestyle, they're stuck in it and that's cool. But I know for me, my whole life..." He shifts in his seat, restless. "In school I could never pay attention, I always wanted to be doing something else at all times. That's one of the great things about being on the road. Even though shit goes on and shit goes wrong, you always feel like you have a clean slate and you get to pick up and move on."

'Youth And Young Manhood' will do for country what 'White Blood Cells' did for the blues. In an age when every revivalist gonk from The Datsuns to The Darkness wants to churn out a poor Xerox of rock'n'roll, here's a 'reckid' that's out to resurrect the devil-on-the-hornpipe intensity of a genre that somehow turned into the Dixie Chicks. Just listen to the highlight 'Joe's Head', a classic Southern murder ballad played with the jubilance of the first moonshine mash-up of spring.

"It's weird that in the song he's killed a man and he's killed a woman but he's very nonchalant," says Caleb. "He's, 'OK, well whatever, I did what I did and now I'm gonna have a smoke and go about my business.'"

"It's like about the value of human life," Nathan adds.

50 Cent says life is cheap – he can get someone killed for $5,000.

Nathan laughs: "We know a guy that'd probably do it for $2,000."

Cousin Matthew, sitting upright suddenly: "HURGH-HURGH!"

Your government doesn't put much value on the average Iraqi life though, eh?

Caleb: "We don't wanna give an opinion on that, 'cos who the hell cares? Maybe music needs more passion and if people are passionate about the war then go write a song about it. I don't wanna be that."

Of course, in your time Vietnam's still on.

Nathan nods: "We're not big fans of Nixon!"

"You've got to concentrate on the things you can actually change," stresses Caleb. "One of the only things we can change is music. I think our generation has been a generation of shit. Shit music, shit TV... I'll just be happy if some generation soon will be able to turn on the fuckin' radio and actually hear some great music."

Didn't Justin Timberlake grow up in your hometown, Memphis?

"We'd see him around but he was just a kid," says Nathan.

"He can be the most famous guy out of Memphis if he wants," Caleb sniffs. "That's cool."

Give it 'til next harvest, boys, give it 'til next harvest...

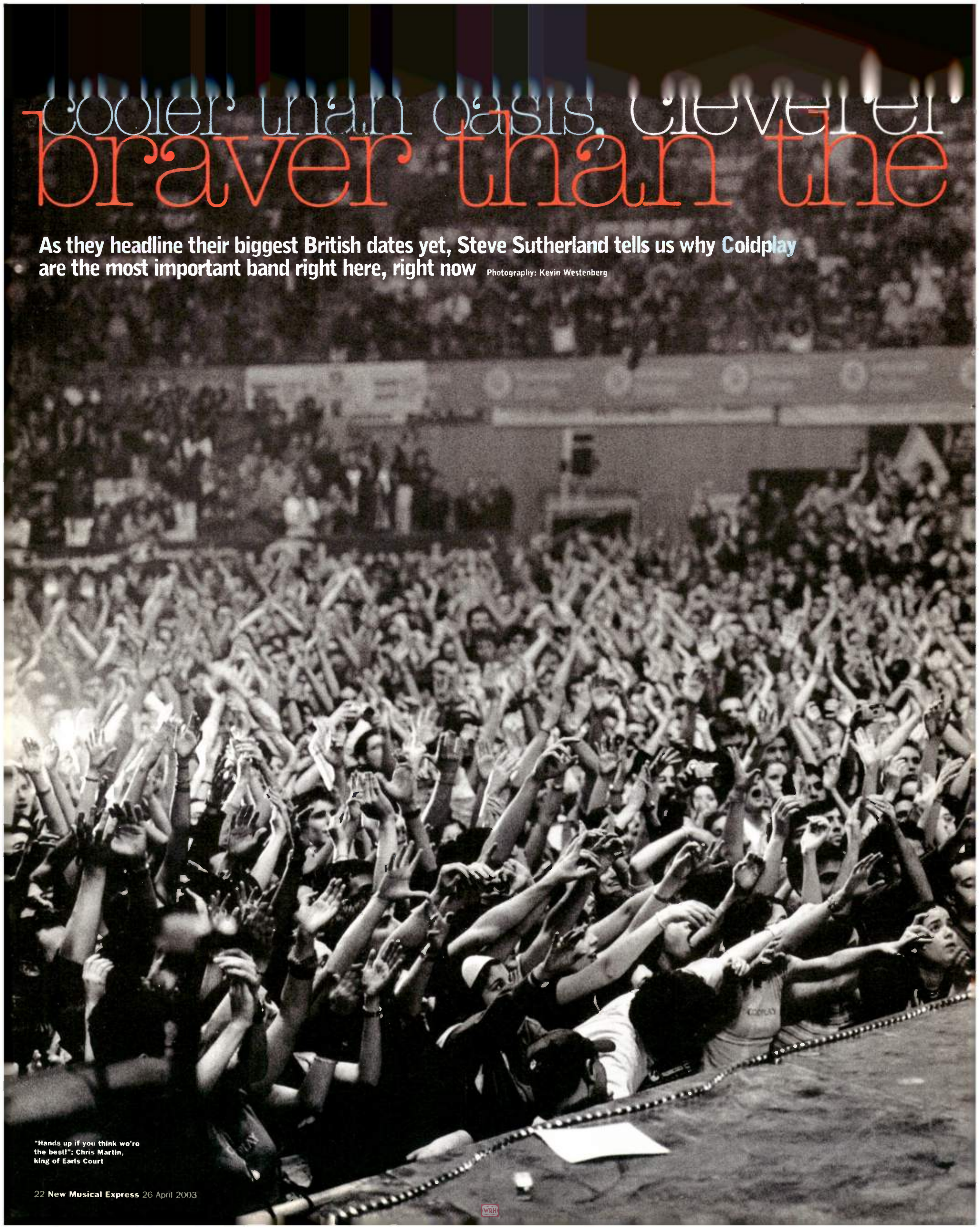
NME.COM/VIDEO KINGS OF LEON IN ACTION
ONLINE NOW! WATCH KOL INTERVIEW AND LIVE CLIPS

ures of Kings Of Leon

Southern comfort-fit: Kings Of Leon (l-r) Jared, Caleb, Matthew and Nathan

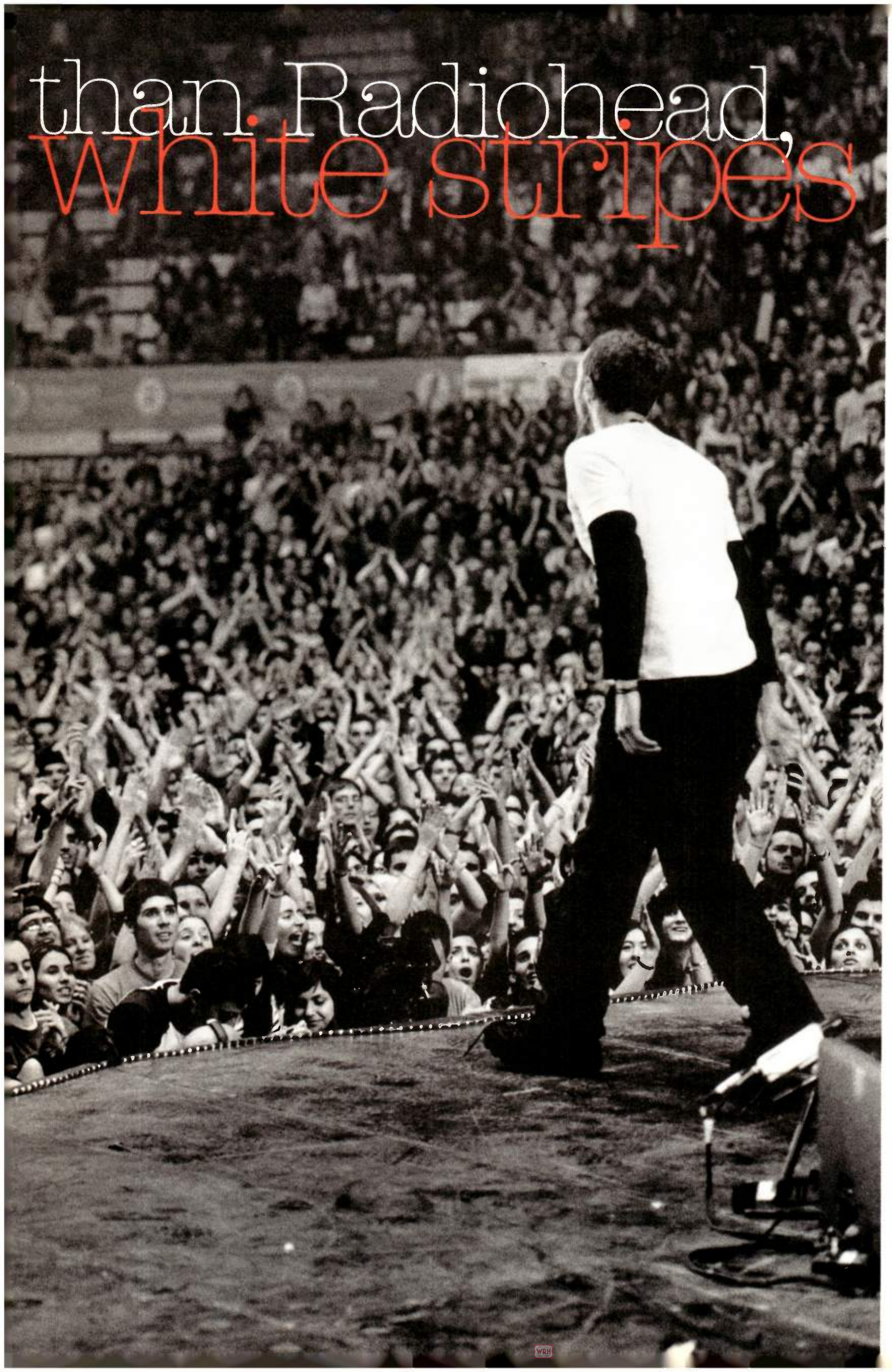
cooler than oasis, cleverer braver than the

As they headline their biggest British dates yet, Steve Sutherland tells us why Coldplay are the most important band right here, right now Photography: Kevin Westenberg



"Hands up if you think we're the best!": Chris Martin, king of Earls Court

than Radiohead, white stripes



COLDPLAY

The raggedy man with the sky-blue eyes and the three-day beard falls to his knees. He is finally still. He has done dryhumping his piano like a dog on your leg, he is done with all the gangly indie disco aerobics.

He peers out at the rapt gathering of loving couples packed into Earls Court in London to witness one of the best gigs they've ever seen in their lives and he licks his dry lips to speak.

"Thank you," he says. "Thank you for giving us the best job in the world."

He waits for the cheering to subside and clears his throat. "I'm sorry if you think we're cheesy and we've sold out. We're trying hard not to."

Amazing.

Coldplay are the bravest band in Britain today. I'm not talking about how they're poster boys for Make Trade Fair. I'm not even talking about how they're prepared to jeopardise their careers by standing up onstage, even in the US, and declaring that they believe the war in Iraq to be wrong when so many others – hi, Jack White – take the handy 'I'm only a musician' way out.

Coldplay are the bravest band in Britain today because they're proud to be a pop group.

In case you hadn't noticed, pop's a dirty word right now. On the one hand you've got the *Pop Idols* thing making a mockery of the name and the art form – a conveyor belt of people with no talent but massive exposure briefly milking the situation then fading away forever. And on the other hand, you've got a bunch of ageing chartsters who are failing to crack the eternal problem of reaching 30 and still maintaining a dignified career in pop. This lot let it be known that pop and celebrity and all the fabulous hoo-ha that goes with it is devalued rubbish now that they've done with it and declare that they've risen well above and beyond such shallow pranks.

All bollocks of course. But that hasn't stopped Damon Albarn putting the heartbreakingly gorgeous melodies on 'Think Tank' through some kind of kitchen blender in the name of art for fear that, exposed, he may have failed to deliver songs on a par with 'Parklife'. And it hasn't stopped Radiohead pretty much doing likewise.

But peel away all the squinks and squonks and wibbledy bits from 'Hail To The Thief' or 'Think Tank' and are the songs any the less for it? Of course not. You only have to compare the supposedly 'unfinished' version of 'Hail...' that hit the net with the 'finished' version to see it's all a smokescreen born of fear.

This is not art. This is creative cowardice. That's what makes it so crazy when people call Coldplay Radiohead Lite. Far fucking from it.

Coldplay right now are twice the band most others are because they are prepared to bear their songs – and thence themselves – to the most massive popular scrutiny possible in the revolutionary belief that they want as many people to enjoy and be moved by them as possible.

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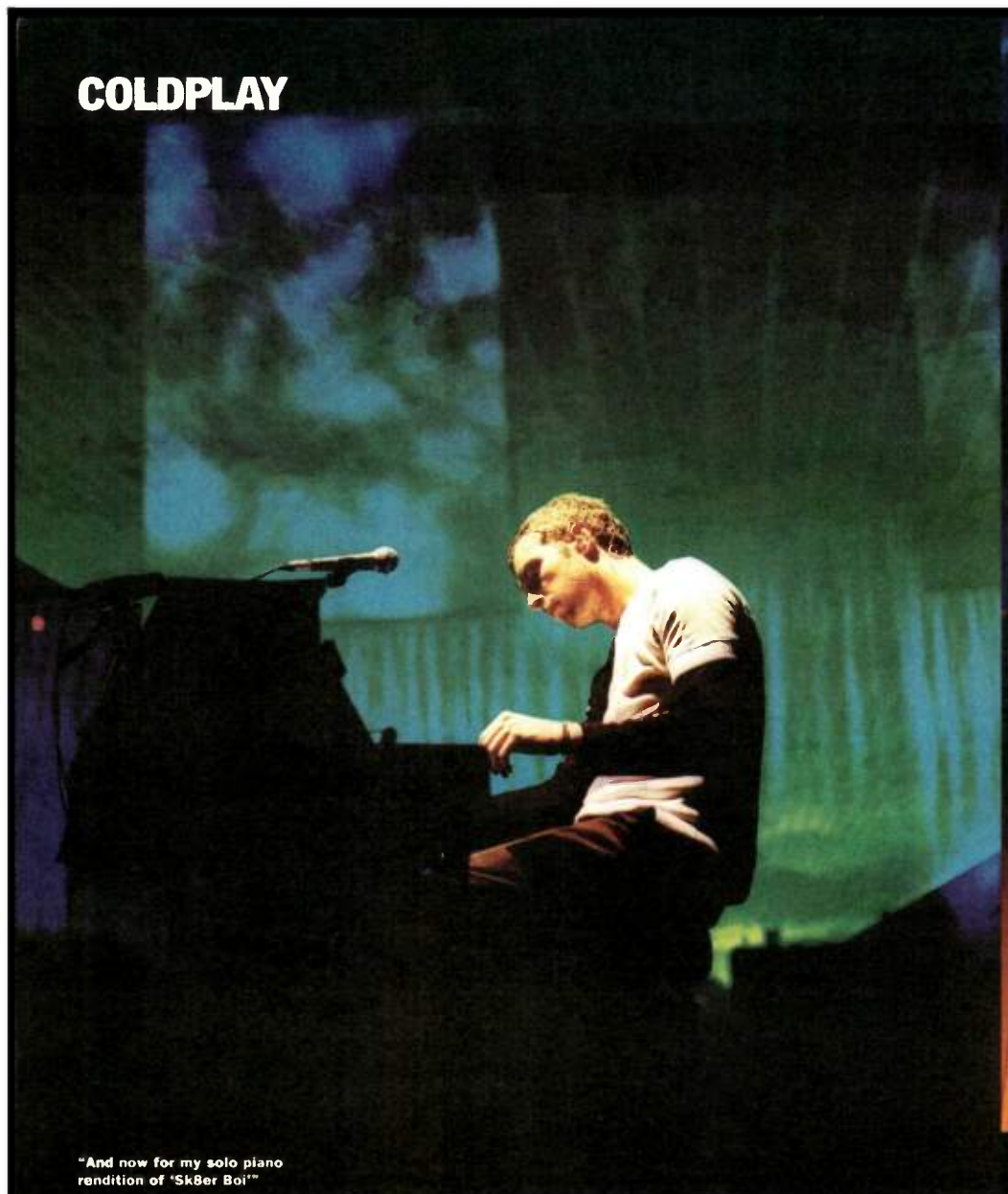

"And now for my solo piano rendition of 'Sk8er Boi'"

Men of the people: Guy Berryman...

...Jonny Buckland...

...and Will Champion

FROM PREVIOUS PAGE

Coldplay don't look down on pop fans the way Blur or Radiohead do. They don't consider themselves progressive or visionary. They don't think they're cooler or more clever than you or me. And they don't preach to the smug converted. Coldplay pit themselves against the very best pop music ever made because they're happy to make it for everybody. That's why past pop genii like Macca and Elt tip their toupees to the 'Play, because they're not scared to play it straight in the big arena with the big boys. That's why Chris Martin tells us tonight: "We're trying to do for Bros what Oasis did for The Beatles."

And what a revelation! The climax to tonight's show goes 'Clocks', 'Yellow', 'In My Place', 'Trouble' and Jesus, you realise that, over two albums, Coldplay have delivered as many classics that will live with you your whole life as, say, U2 have in 20 years.

It's stunning. 'Everything's Not Lost' is, for this crowd here tonight, their 'Everybody Hurts' and Chris Martin is their Michael Stipe. Yup, that good.

Coldplay are the living, breathing, beating-heart brilliant opposite of Oasis. They are lost in the joy and anxiety of the moment and they take us with them

What I like most about Chris Martin is that his pop songs are just that: songs. Not experiments, not exercises in masturbation, not career advancements. While everyone else is scampering off to hide in the margins or stuff socks down their kecks, Chris Martin pitches his songs to stand or fall alongside the Bacharachs and Lennons and Timberlakes. Everything Chris Martin does pretty much screams, "I'm in a pop group and isn't it great?" And hoo-bloody-rah to that!

He may have dissed Simon Cowell in the same breath as George W Bush at the recent Teenage Cancer Trust gig at London's Royal Albert Hall but Chris Martin would rather ween the teenies back off Gareth Gates than turn his back on them and sneer. He'd rather they heard his music and, through the sheer irresistibility of his melodies, intensity of his delivery and honesty of his lyrics, make the decision that pop can be life-affirming and transcendental rather than just cash and carry entertainment.

Coldplay care about the state of pop. Coldplay care full stop. It may not be that cool to let on you care about anything other than your privates but bless 'em, the 'Play care. They care and they worry. Worry about the show (Chris Martin tells us that tonight they feel like Dick Whittingtons returning to London and that he fears we won't like his "posh accent and receding hairline"!). They worry about the state of the world, about a whole bunch more than the myopic I'm-so-brilliant-and-fuck-everyone-else attitude that many rock stars believe makes them attractive. They care so much, in fact, that Chris Martin writes shit on his hand with felt tip to sneak messages on the politically nervous medium of telly. And most importantly of all, they worry that what they do won't be good enough.

This is the biggest compliment a band can pay you, that instead of going on about how your new album is gonna be trip-hop this or dancey that (hello, Noel) and then delivering a lamer version of past glories, Coldplay actually worried over how good 'A Rush Of Blood To The Head' would be. What they declared was that it had to be better than 'Parachutes' (a tall order in itself) so that the band could sleep at night without feeling they'd ripped you off.

I know that all bands *should* feel this way but, in actuality the only other artist talking like this these days is Julian Casablancas who, despite the pressure to deliver a follow-up to 'Is This It', has proclaimed he'll resist until he knows it is equal if not better than The Strokes' debut.

No need to ask, then, why Coldplay will be the biggest band Britain exports to America since U2. The work ethic, quality control and lack of all bullshit posturing will rush the music to American ears and there are other similarities between Martin's boys and Bono's lot. Both outfits were mates before they started making music. There's a belief in the collective of both that their wholes can exceed the sum of their parts. And both believe in communion loosely based on Christian upbringing where shared experience, heightened in song, can attain spirituality.

These guys are the good guys. They write big songs for the masses that are so brilliantly evocative they touch each crowd communally and each person individually. And big as they are, their songs can be stripped bare and still touch deep, as Johnny Cash proved with U2's 'One'.

Intensity and purpose are the attributes that raise Coldplay's songs above the rest of the game and nowhere is that better experienced than when Coldplay find themselves in the very belly of the beast. Whether they're stealing the show from Justin and Kylie at the Brits by simply being so *into* their song or whether they're lost in their music in a cavern like Earls Court, Coldplay give their all and you can't help but be deeply touched by the sheer vulnerability of a band who are prepared to lay it all out before us.

Another great thing about Coldplay is that they're pure 2003. Chris Martin's love of today's pop music radiates through the band's set. All the little references to other songs, snatches of stolen melodies and scraps of cover versions are delivered free from irony, a feelgood reminder that in an industry lumbered with people who, for want of a clue to the future, are intent on saddling you with their prejudiced past, there is reason to celebrate the NOW!

Over the past year he has co-opted into his set Nelly's 'Hot In Herre', Oasis' 'Songbird' and Avril's 'Sk8er Boi' among a bunch of other contemporary chart tunes as tribute to their excellence. This is testament to his enthusiasm for the right here, right now.

If Coldplay are our biggest populist band since Oasis, it's pretty bloody refreshing that they remain so open to contemporary influence and so eager to assure us, by the symbolic assimilation of other radio-friendly songs, that they aren't about to disappear up their own arses or bottle it. Some of us still remember with unbelieving dismay the day that Noel Gallagher bent his knee at the throne of The Beatles and betrayed his generation. Before that fateful day, Oasis were utterly happening, their arrogant dismissal of everything else a spur towards a glorious new rock horizon. And then suddenly they surrendered to the succubus of Lennon and... hey presto, fucking dadrock.

All Liam listens to now is The Beatles. And he's proud of it. Hence Oasis' decline into fundamentalist frumps, out of touch, out of time, already a museum piece that hauls itself out around the world's stadia (or, at least the bits of the world that still care), stuck in a self-imposed rut of non-development, doomed to churn out their Fabs rip-off greatest hits till the end of all time. It's a grumpy grind, as witnessed on the lacklustre last round of contractual fulfilments masquerading as gigs. Noel staring at the floor. Liam hardly bothering to disguise boredom as arrogance. No spark. No communion. No fun.

Coldplay are the living, breathing, beating-heart brilliant opposite of that. Their shows are all-engrossing. They are lost in the joy and anxiety of the moment and they take us with them.

What makes me laugh about Coldplay's success is how it winds other people up to the extent that they unwittingly reveal their own petty hypocrisies and ignorance.

The latest jibe aimed at the band, or rather at Chris, was Liam Gallagher calling him a "knobhead student" because Coldplay had the audacity to perform Liam's 'Songbird' at the Royal Albert Hall and casually mention from the stage that, y'know, there's a war going on and war's a fucking bad thing.

Now, Chris Martin has never played the pathetic rock star game of reinvention for the sake of looking cool. He's always been open about his university degree (Ancient History) even though he knows that, for some truly idiotic reason, rebellion against education is a mainstay of the rock'n'roll style-by-rote.

Of course, Liam Gallagher has every right to feel his song had been hijacked for a cause he didn't support but the "knobhead student" bit betrays the man for the cretin he is.

Liam, remember, wears dark glasses all the time – even at night – because he thinks it's cool. Maybe that's why he missed his footing and fell arse over tit in front of the paparazzi recently. He also, remember, proudly claimed that the only book he'd ever read was *The Lion, The Witch And The Wardrobe*. Thicko.

Let's have done with all these jerks who parade their ignorance as if it were some great achievement. And let's be done with all that old, inherited drug star crap.

Chris Martin is young, concerned, stone-cold drop-dead fucking gorgeous (there's not a girl here tonight who doesn't envy Gwynnie), awed, humble, fit, weird, highly strung, intense and very, very real.

And tonight and for the foreseeable future, Coldplay are the best band in the whole wide world.

NME.COM/VIDEO WATCH THE FULL-LENGTH VIDEO TO COLDPLAY'S 'CLOCKS' NOW ON NME.COM

ACCIDENTAL HEROES

Justin takes the shortcut to the toilet

Self-proclaimed 'anti-rock stars' Hell Is For Heroes see themselves as five outsiders against the world. Unfortunately the nation loves them and they're heading a Britrock revolution

Text: Dan Martin Photography: Alex Maguire

You imagine Norwich doesn't see this sort of thing very often. At the Waterfront, there's a riot going on. Five hundred people are discovering a new kind of hero worship. There's no pit because it's all pit. *NME* counts 59 crowdsurfers – not bad for a venue with a stringent two-strikes-and-you're-out policy. As the final song careers to a finale Justin Schlosberg becomes surfer number 60 for the third time tonight. How, exactly, did Hell Is For Heroes become the biggest band in Britain?

NME needs answers. But first, the story. Two years ago, Will McGonagle and Joe Birch clambered out from the ruins of Symposium (come on, have you never done anything you were ashamed of?), reunited with schoolmates Tom O'Donoghue and James 'Fin' Findlay and inducted Justin into their gang after a night on the piss, presumably on the strength of his stomach muscles. Champions of a reinvigorated Britrock scene, (see also: Biffy Clyro, Kinesis, thisGIRL) they recorded an astonishing album, 'The Neon Handshake', propelled it into the Top 20 with a relentless gigging schedule and made every province in the UK their bitch. Along the way they've found a way to weld soul dynamics on to metal power and come to count Busted among their biggest celebrity fans.

"It's the most genuine way of doing it," says Will. "We've played with shit bands and good bands and tried not to turn down shows."

Onstage rabid rock monsters, offstage HIFH are respectable gentlemen with whom *NME* will spend the aftershow dancing to '80s teen pop star Tiffany. We're on the way to Leicester in a bus that years ago was converted for Alice Cooper and now boasts a room with a double bed, home not to a nightly procession of groupies but T-shirt seller, Pippa.

Don't take this the wrong way, boys, but you don't look like saviours of British rock.

"Our attitude is anti-rock star," says Justin. "If we were to turn up at a show kitted out in the standard cliché outfits, it wouldn't be as impacting to just go and create a fuck off loud sound onstage. I find it funny when people do meet us after a show. They're like, 'You're not the same person.'"

Justin stands his shirt after anything stagediving incident

Fin protects himself for a spot of diving

What the fuck is it with you guys onstage? We didn't see any Power Ranger transformation rituals before the show. And we know you're not on drugs.

"Heaviness feels natural," shrugs Joe. "To stand there and be still would not be doing justice to how we feel about the tunes."

Justin Schlosberg, 25, is a lot shorter than he looks when careening over people's heads. He'd rather staple his ears to the floor than admit to being leader of this band. (He cringes gamely when they address him as 'the star', which they do, all the time.) But the following morning, while the rest of them are still asleep, he's up fighting through his hangover and talking war with *NME*. (It was all playground politics, he reckons; France and Russia had just as many oil deals tied up in Saddam's regime and as much a vested interest in it staying in place as the US did in it ending.) "Morning's my most normal time of the day."

> **"We don't have the comfort of a niche scene where we can say 'we really belong to that'. That's probably the core to our identity – if we have one at all" Justin**

But he does, at least on the surface, feel things more keenly. The crowd-surfing thing is beginning to bother him massively, not through cuts and bruises (although they're there as well, and as yet he's uninsured) but because people are beginning to expect it and he's worried it's going to look forced.

Do you feel like a leader of men, Justin?

"No, it's about five mates. I think it'd be harder to find a more egalitarian band. I can't imagine any of us would have much to offer without the others."

What, you against the world?

"Definitely. Song titles on the album like 'Few Against Many', 'Five Kids Go' are about that, us being outsiders. That's what intensifies the bond between us. We don't have the comfort of a niche scene where we can say 'we really belong to that'. We don't belong to anything and that's probably the core to our identity – if we have one at all."

For a British band to take their lead from Fugazi rather than the usual Beatles/Stones/Kinks/Clash canon is one thing. That they've altered the DNA of UK rock while they're at it is pant-wetting news.

That night, at the Leicester Princess Charlotte – the kind of venue that still serves beer in glass glasses – he proves what he's on about. It's every bit as explosive as Norwich and about a thousand times sweatier. *"I can spit further than you can hurl"* he screams during 'I Can Climb Mountains'. It's the equivalent of saying, "I am beautiful, no matter what you say and words can't bring me down. Even if I do shop at TopMan and my guitarist used to be in Symposium." See, in more ways than one, Hell Is For Heroes are a victory for the little guy. When it ends and the rest of the band leave the stage and revert to being normal blokes, Justin dives in again and surfs off towards the dressing room. There's no music any more and there don't really need to be any people either. Right now, he's walking on air.

HERO WORSHIP

NORWICH WATERFRONT

James Grummit, 17, Norwich
Have you seen them before?
James: "No I've not, but I bought the album the day it came out – I'd been waiting a long time."
What is it about them that strikes you?
"I really like Hundred Reasons and I quite like a lot of the new British stuff that's coming out at the moment, like InMe."
Do you think it's time for Britrock to return?
"You always check someone out if they're British, and I heard the single on MTV2 recently and I thought it was really good."
What was the highlight for you?
"'Slow Song', because when the fast bit kicked in everyone went mad."
Were you one of the 59 surfers we counted?
"No, I was standing on the left-hand side near the speaker. I had a really good view, but I was watching it more than getting really involved."

Alastair Ronaldson, 19, Derby
Ross Presly, 20, Grasby
Ryan Simmonds, 20, Stroud
What did you think?
Ross: "It was good shit, man."
We counted 59 surfers, were you among them?
Alastair: "I was one of them."
What was the highlight?
Ryan: "'Cut Down', it's been the highlight for the past, like, 14 shows."
What is it about them?
Ross: "The heavier stuff you want to listen to and a bit of the slower stuff, rolled into one with a bit of fat riffage!"
Were you fans of Symposium?
Ryan: "Yes, I was. I've got everything that Symposium ever released ever. I got into Hell Is For Heroes from Symposium. I saw the second gig they ever played."
What other bands are you into?
Alastair: "Mainly punk bands like the Transplants, Bad Religion..."
Are you fans of The Strokes etc?
Ross: "No! We like Metallica, Slayer... don't mind Hundred Reasons. thisGIRL are wicked."

LEICESTER PRINCESS CHARLOTTE

Sam Freshwater, 15, Shepshed
What did you think?
"I've never shaken my head so much in my life. Awesome though, absolutely amazing."
Have you seen them before?
"I saw them in September. We went in the dressing room I saw the drummer in his underwear!"
What is it about them that gets you?

"With these songs you just know you've got to get in there and get as fucking hot and sweaty as possible."
There were long queues outside, have you been here all day?
"We came from about 15 miles away, but we queued for about three quarters of an hour."

Roy Gill, 14 (back)
Anna Westacott, 15 (middle left)
Sam Cooper, 17 (middle right)
Alex DuBarry-Gurr, 16 (front)
What is it about them?
Sam: "They're well cool, because no-one else sounds like them."
What other bands are you guys into?
Anna: "Biffy Clyro... I can't think of any others! Justin Timberlake!"
Which Justin is better?
Alex: "Justin Schlosberg! He's just fit. And he's short like me!"
Were you guys surfing tonight?
Anna: "No, I was getting rammed against the metal bar."
Roy: "I was at the back drinking while on antibiotics."
What's the next gig you're going to?
Sam: "Biffy Clyro. And Chili Peppers on March 11."
Roy: "Is this for *NME*? Does this mean we can get free copies? *(Waving a spliff around)* Can you smell this? It's drugs!"

NME ICONS

MADCHESTER *reunited!*

Wanna see where Liam G and The Music got their groove? Get these baggy originals on your wall...

Text: Alex Needham/Tim Jonze

In the past few months, *NME* has acclaimed The Stone Roses' debut album as the best of all time and the band themselves as the coolest group ever. Not bad for a bunch of blokes who sat on their arses for five years and then promptly split up when they did re-emerge. Together with their rivals, co-conspirators and fellow travellers the Happy Mondays (as well as a whole host of like-minded bands, the most enduring of which were The Charlatans), the Roses changed music for good. They ushered in the '90s, paved the way for Oasis and briefly united the UK's music fans in a loved-up, psychedelic embrace. Oh, and they managed to look extremely good in flares.

You can read the full jaw-dropping, roof-raising stories behind these and more images in the current issue of *NME Originals*. In the meantime, stick this lot on your walls, whisper 'I Wanna Be Adored' and enjoy the resurrection.

SHAUN RYDER, HAPPY MONDAYS

PHOTOGRAPHER: KEVIN CUMMINS
SITGES, SPAIN, MARCH 1990

Kevin Cummins: "We wanted to do the shots early in the day but the Mondays didn't get out of bed until it was getting dark. Because of the poor light I told Shaun to climb up on to the roof of the hotel and stand next to the neon lights. It was only once he was up there that I noticed the significance of the E sign. Shaun actually put his foot through the lighting which is why it isn't glowing."

TIM BURGESS, THE CHARLATANS

PHOTOGRAPHER: TOM SHEEHAN
MONMOUTH, WALES, MAY 1995

Tom Sheehan: "It was taken at Monnow Valley recording studio. The band wanted a montage of pics for the inside sleeve of 'The Charlatans' album. Tim recalled a picture of one of The Beatles sitting in the bath, so we decided to replicate that. We used a load of bubble bath and he just stripped to his pants and got in. He's always a pleasure to photograph."

THE STONE ROSES

PHOTOGRAPHER: TIM JARVIS
SWITZERLAND, NOVEMBER 1989

Tim Jarvis: "We were determined to find some snow for the Christmas photo shoot. The problem was that it'd been a terrible year for snow and so we had to fly out to Zurich. From there we had to take a mountain railway to the highest point in the Alps. The pose was initially intended to replicate The Beatles on the 'Help!' album sleeve. It ended up just looking like a really victorious pose."

THE STONE ROSES

PHOTOGRAPHER: KEVIN CUMMINS
MANCHESTER, NOVEMBER 1989

Kevin Cummins: "We hired a studio and covered every inch in polythene. I was expecting to apply the paint gradually but John just threw a gallon of the stuff over the rest of the band. Then he grabbed another pot and tipped it over himself. There was no shower so the band had to go home covered in paint. Mani told me it soaked through and that his balls were completely covered in paint for a month!"

IAN BROWN, THE STONE ROSES

PHOTOGRAPHER: DEREK RIDGERS
LONDON, NOVEMBER 1989

Derek Ridgers: "It was a great gig in a superb venue (Alexandra Palace). The Roses had loads of lights going on which always makes for a more interesting live shot. The band as a whole were really charismatic but the best thing about shooting them was that Ian had one of those great rock'n'roll faces. You can see how he was the blueprint for Liam Gallagher."

BEZ, HAPPY MONDAYS

PHOTOGRAPHER: KEVIN CUMMINS
LONDON, NOVEMBER 1991

Kevin Cummins: "It was for the Christmas issue and we were getting bands to dress up as their heroes. Bez wanted to be Bob Marley. We had an old Brazil shirt from when the Mondays were over in Brazil and I donated my own pair of '70s trainers in order to replicate Bob's football pictures. Bez refused to return them once it was finished. They were classic trainers – he's probably sold them for loads on eBay!"

SHAUN RYDER, HAPPY MONDAYS

PHOTOGRAPHER: KEVIN CUMMINS
RIO DE JANEIRO, BRAZIL, JANUARY 1991

Kevin Cummins: "This was onstage in Brazil at the Rock In Rio festival. To the left of Shaun you can see some paper which is a hand made lyric sheet. He was on a hypnotherapy course at the time in order to get over heroin addiction but it had also made him forget the lyrics to every song! There was a torrential downpour ten minutes before they went on and all the lyrics got washed away. As a result Shaun came up with this random assortment of made-up lyrics and the gig was especially great."

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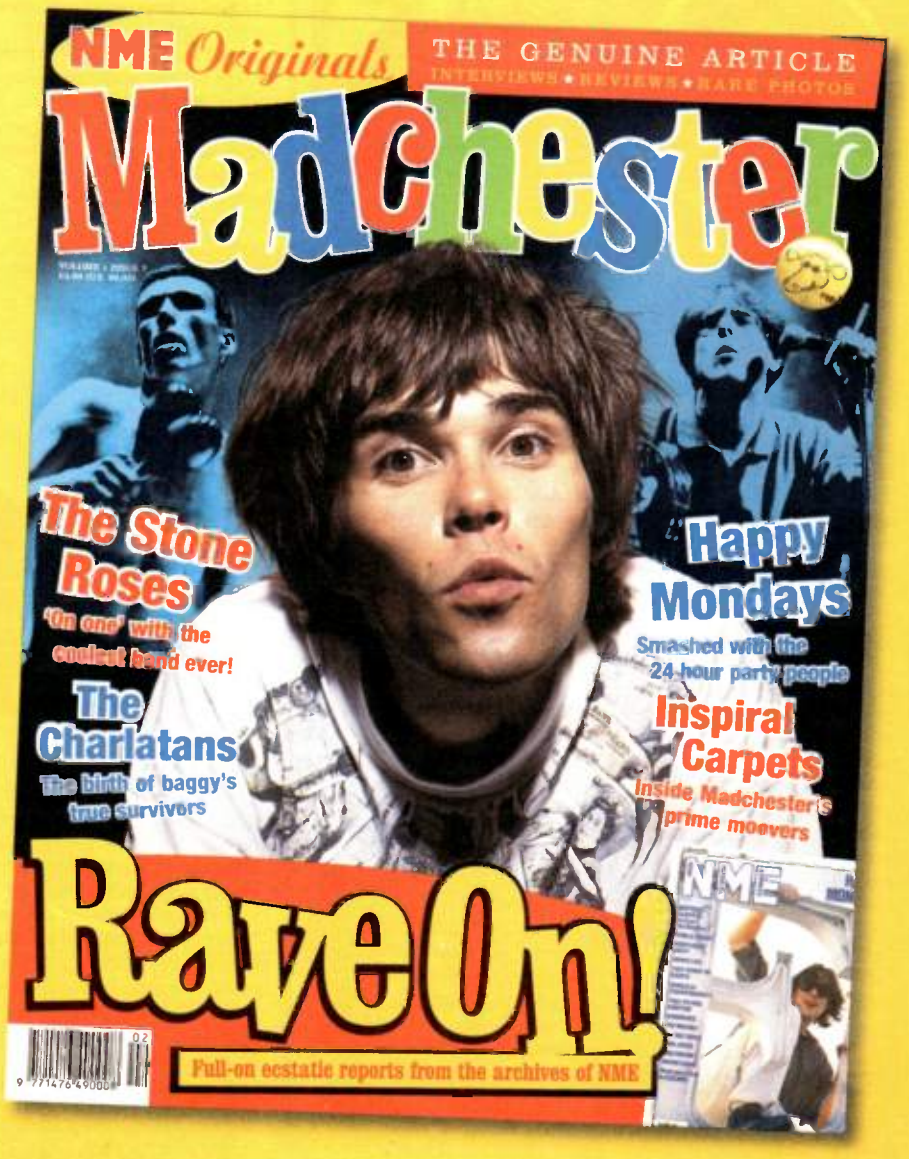

MADCHESTER reunited!

SHAUN RYDER, HAPPY MONDAYS PHOTOGRAPHY: KEVIN CUMMINS/IDOLS

MADCHESTER *reunited!*

TIM BURGESS, THE CHARLATANS PHOTOGRAPHY: TOM SHEEHAN

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MADCHESTER reunited!

THE STONE ROSES PHOTOGRAPHY: TIM JARVIS

MADCHESTER *reunited!*

THE STONE ROSES PHOTOGRAPHY KEVIN CUMMINS IDOLS

MADCHESTER *re*united!

IAN BROWN, THE STONE ROSES PHOTOGRAPHY: DEREK RIDGERS

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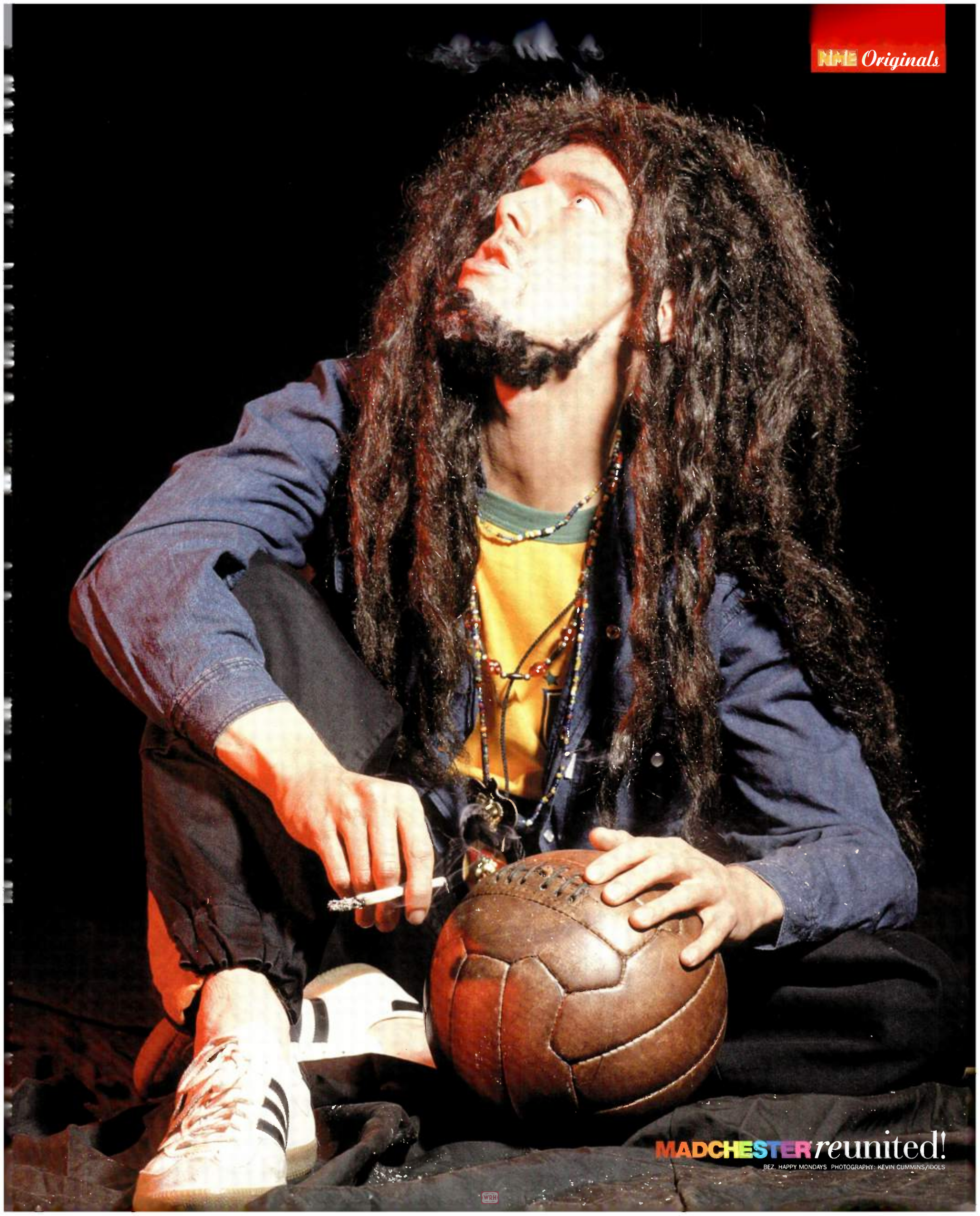


MADCHESTER *reunited!*

BEZ, HAPPY MONDAYS PHOTOGRAPHY: KEVIN CUMMINS/IDOLS

NME Originals

MADCHESTER reunited!

SHAUN RYDER, HAPPY MONDAYS PHOTOGRAPHY: KEVIN CUMMINS/IDOLS

THE NME CRITICS ALBUMS

THIS BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS

Thom Yorke: Oui, Ja, Yes? Er, we'll get back to you on that if it's OK

RADIOHEAD BRITAIN'S MOST OPINIONATED WRITERS

RADIOHEAD MAKE THEIR HUGELY-ANTICIPATED RETURN TO GUITARS. BUT DOES IT CONSTITUTE PROGRESS? TOUGH ONE, THAT

RADIOHEAD
Hail To The Thief
(PARLOPHONE)

When 'OK Computer', Radiohead's third album swept aside all competition in 1997's end of year polls, it was with good reason. Not only was it a toweringly complex and beautiful record but, alongside releases from Spiritualized ('Ladies And Gentlemen, We Are Floating In Space') and Primal Scream ('Vanishing Point') it seemed to point to a new spirit of adventurousness and experimentalism after the musical primitivism of Britpop.

It's already been extensively debated that this was both a blessing *and* a curse. On one hand, it propelled them towards becoming one of the biggest bands in the world, but on the other it confused their creative process to such an extent that when 'Kid A' finally appeared three years later, it seemed they'd lost sight of what made them such an exceptional band in the first place. Being simply a *rock* group no longer appeared to be enough, they now had to prove they were serious experimentalists.

Unfortunately, as Radiohead have proved over the course of both 'Kid A' and its successor 'Amnesiac', they're a much better rock band than they are an experimental one. If you play those two records now, you're immediately drawn to the moments where the band are at their most conventional – songs like 'Knives Out', 'The National Anthem' and 'Pyramid Song'. The electronic pieces took on the superior work of artists like Autechre and Aphex Twin and served simply as distractions.

Prior to *NME*'s first hearing, all speculation hinted that 'Hail To The Thief' would mark a return to the more conventional dynamics of 'The Bends' and 'OK Computer'. That always seemed like wishful thinking, and so it proves. 'Hail To The Thief' is a continuation of the direction pursued post-'OK Computer' and it finds the band at a creative impasse. In their attempts to pay lip service to both their experimental and traditional impulses, they're stuck in a no man's land between the two.

That's not to say there's not some exceptional music on this record, it's just once again the impact of the best moments is dulled by the inclusion of some indifferent electronic stuff. With 14 tracks, running to almost an hour, there's certainly some slack here that they'd have done well to dispense with. In particular, 'Backdrifts' with its waves of keyboard oscillations and 'The Gloaming' with its static-cloaked beats could easily have been left off to the detriment of no-one.

What makes that even more frustrating is that Radiohead display on several occasions just why they've been garlanded with so much critical praise over the years. Much has been made of the political nature of the title (a reference to George Bush's 'stolen' election victory in 2000), but aside from the general air of foreboding and some oblique lyrical references ('The Gloaming''s attempt to deal with the aftermath of 9/11 and 'A Wolf At The Door''s cut'n'paste dissatisfaction), there's no real anti-anything message this time.

Instead, the best moments occur when Thom Yorke opens up a more personal and overtly emotional side to his songwriting. The two songs that hint at his fears for his child's future (the succinct, sparse 'I Will' and the closing avalanche of 'A Wolf At The Door') are affecting, as is the album's outstanding track, the piano-led ballad 'Sail To The Moon'.

Elsewhere, other highlights emerge when this more intimate songwriting is fused with Jonny Greenwood's consistently startling guitar-playing. On the opening '2+2=5', for instance, the intricate guitar line that suddenly flares into an exhilarating surge of thrashed chords is especially impressive, showing a directness that's eluded Radiohead for half a decade. Likewise, 'Scatterbrain' is warm and immediate in the same way as 'Knives Out' and 'Street Spirit' were on first hearing, while 'Myxomatosis', with its wall of fuzzed bass, offers something new and inventive.

It's a shame then that this material has to jostle with some other more indifferent moments. Alongside those tracks we've already mentioned, 'Sit Down. Stand Up', with its brittle programmed drum pattern, and the truly underwhelming 'There There' (bafflingly, the album's first single) are pedestrian at best, and serve to break up the momentum of the whole record.

It's ironic that 'Hail To The Thief' emerges at a time when the fashion once more is for a more primitive musical experience. Both The Strokes and The White Stripes have shown that a pared-down emotional rawness can be both commercially and critically successful. Once again, Radiohead find themselves an anachronism but this time not in a particularly positive way. They feel cumbersome and self-important beside these younger groups and now face a challenge that groups like U2 and REM have wrestled with: how to stay relevant when you're surrounded by such heavy expectation and machinery.

'Hail To The Thief', then, is a good rather than great record. It sounds exactly how you expect it to sound after 'Kid A' and 'Amnesiac' – and that's the problem. Radiohead are a band still coming to terms with the puzzle of what to do after you've made an album universally hailed as one of the greatest of all time. They're finding it's a trick that's hard to produce twice.

James Oldham

7

PAST FORM

Radiohead: a career in NME reviews

Pablo Honey (1993)
"Although it's hard to shake off a feeling of anti-climactic disappointment, that's probably our fault not Radiohead's. They're getting there."

The Bends (1995)
"Radiohead clearly resolved to make an album so stunning it would make people forget their own name, never mind that albatross-like 45 ('Creep'). And, by George, they've done it! Almost every track here is a potentially huge hit single."

OK Computer (1997)
"Truly, this is one of the greatest albums in living memory – and the one that distances Radiohead from their peers by an interstellar mile."

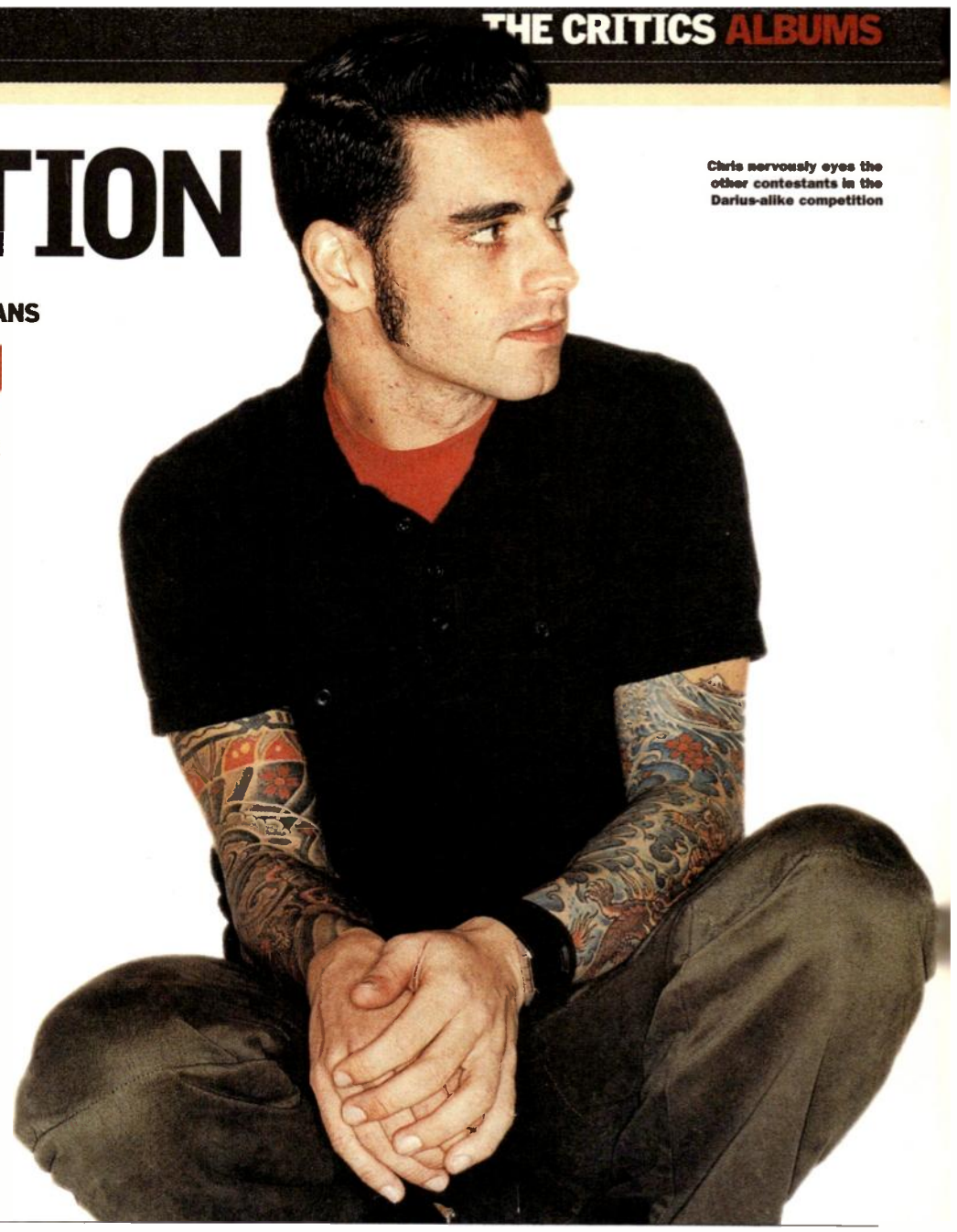
Kid A (2000)
"The patently magnificent construct called 'Kid A' betrays a band playing one-handed just to prove they can, scared to commit itself emotionally. And isn't that what this is supposedly all about?"

Amnesiac (2001)
"This is a record that chooses its rarefied isolation, seeks its elevation, a damaged record, yes, but not a fragile one. Radiohead are in their heaven and nothing's right with the world."

I Might Be Wrong (2001)
"Shorn of studio trickery, this live album is forced to highlight the gifts that make Radiohead special: that they write brilliant songs which Thom Yorke sings beautifully."

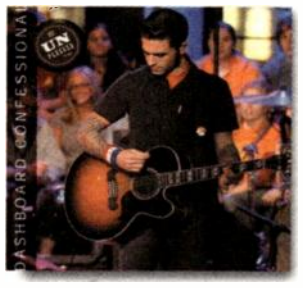
MTV VENERATION

EMO SUPERHERO INSPIRES ULTRA DEVOTION AMONG YOUNG AMERICANS



Chris nervously eyes the other contestants in the Darius-alike competition

DASHBOARD CONFESSIONAL
MTV Unplugged 2.0
(VAGRANT)



Sometimes it's hard not to think that Chris Carrabba just needs a good slap. It's usually when he's having one of his Ultimate Emo Bloke moments: face screwed up, thrashing at his acoustic guitar like songwriting's catharsis is the closest he'll ever get to masturbation, whining about an ex-girlfriend who didn't measure up to his high standards. Jesus fuck, you think. Get some perspective, fella. Love and dating isn't governed by a set of rules. Life just doesn't work like that.

Except, of course, it does... in America. Carrabba is a revered cult figure in the States because he understands the minutiae and heartbreak of a dating system with a million pointless rules.

He shouldn't worry – you can hear how much he's loved during this seductively ramshackle *MTV Unplugged* session. He gets an entire two seconds into the first song ('Swiss Army Romance') before the crowd start singing along, every word bellowed with the passion of believers spreading The Truth. Simply, Dashboard Confessional inspire the extreme communal devotion last seen when The Smiths ruled the indie charts wielding a backpocket of gladioli.

In this respect, then, the Dashboard Confessional of this album are closer to Belle & Sebastian than any of their emo peers. A song like 'The Best Deceptions' ("About feeling bad and then feeling better," Carrabba mumbles, all knowing shyness), is built around a shared memory and is celebrated as such. When the crowd sings, *"So kiss me hard because this will be the last time I let you"*, you know they're thinking of a formative break up, when they experienced the unhappy laws of dissolving love for the first time.

It's impossible not to feel affected by the sense that some Very Important Empathy is going on. And that's Dashboard Confessional's real significance.

As an intro to DC you should look elsewhere, but as an accomplished stopgap (and excellent VFM as it includes a live DVD of this show) it's better than most *Unplugged* efforts. It also raises the levels of expectation for the impending new album to obscene proportions.

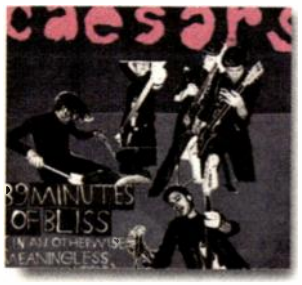
Ian Watson **7**

PAST FORM

In the Confessional box of yore

6 The Swiss Army Romance (2000)
And so this is where it begins... ten guitar-strewn, wailing exposes of faithlessness ('Screaming Infidelities') and the vagaries of love ('Again I Go Unnoticed'). Raw.

8 The Places You Have Come To Fear The Most (2002)
The point when his open hearted-surgery became definitive rather than distressing as Carrabba's songwriting reaches a new level of everyman intimacy.



CAESARS
39 Minutes Of Bliss (In An Otherwise Meaningless World) (VIRGIN)

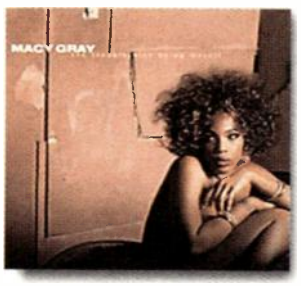
Idiot-savant Scandi-rock

Garage-rock? From Sweden? It's the new Hives, right? No, Caesars are much better than that. A compilation of tracks from their last three albums, '39 Minutes...' is young, dumb and full of cum but it's also deeply sardonic and musically accomplished.

Glibly telling his girlfriend she's got ears like Dumbo, sneering at *"teenage freaks"*, wanting to sniff glue (*"'coz I can't get over you"*)... Caesar Vidal is the desperate, hilarious star of this show; a pouting, strutting, deep-down geek, Mick Jagger crossed with Hefner's Darren Hayman.

And the tunes? Driving Farfisa-powered garage rock, New York Dolls glam, psychedelic pop and candy-punk heartbreakers like 'Crackin' Up', the perfect synthesis of the Ramones and Psychedelic Furs. Marvellous.

Tony Naylor **7**



MACY GRAY
The Trouble With Being Myself (SONY)

Diva returns. With 'issues'

It's not Macy Gray's fault that she's difficult. A kaleidoscopic individual in an era of monochrome pop divas will always raise eyebrows. Still, the LA native with the unique womanchild voice has delivered her third album without losing her mind. And what reflective songs she has, powered by everything from Motown drums ('When I See You') to top-shelf R&B ('Jesus For A Day') and rock/hip-hop hybrids ('It Ain't The Money').

Of course, not everyone appreciates Gray's singular talents. Plus, she's not necessarily keen on her adoring fans, either, as 'She Don't Write Songs' tartly attests. Yet there's more to her than being a fashion magazine adornment, the imaginary murder spree on 'Childhood Memories' being a case in point.

Dele Fadele **6**

GOLDFRAPP
Black Cherry
(MUTE)

'Kraftwerk with a clit'? sounds good to us

If Har Mar Superstar is pop's Mr Dirty Sex then Alison Goldfrapp is his seductionist opposite, all expensive sheen and *double entendre* (at one point the phrase *"touch my garden"* is uttered without a smirk). But the music that lovingly swaddles such lyrical cheese is champers'n'coke in a time of fags and warm stout.

Opener 'Crystalline Green' sets a high watermark: pure steely synth-sex, overwrought and gorgeous. 'Train', which is clearly about fucking, impels one to do that very thing with its lascivious thrusts of noise, while the title track is pure last-dance-at-the-disco romance. 'Hairy Trees' actually eases up on the libidinousness to bubble and sigh delightfully before the Kraftwerk-with-clits fun starts again. Definitely music to be ravished to.

Pete Cashmore **8**

TES
x2
(LEX)

Awesome urban hip-hop from the Big Apple

New York resident Terrence Tessora is a man with heart-swelling affection for his great city. Indeed much of 'x2' deals with his feelings in the aftermath of September 11. It's a record brimming with courage and hope, which also provides a document of the skills this bright MC brings to the table of smart, sussed and innovative hip-hop.

'x2' sounds not unlike great moments from hippy rap collective Arrested Development, only unrooted from bohemia and relocated to the urban sprawl of the Big Apple. Consider the lolloping breakbeat of 'Change' and Tes' speedy lyrical delivery. 'New New York', meanwhile, is an early contender for this summer's breeziest tune. A renaissance man of flair and wit, clearly Tes is hip-hop's brightest new hope.

James Jam **9**

TURBONEGRO
Scandinavian Leather
(BURNING HEART)

Top metal thrills from The Hives' favourites

Imagine Guns N' Roses getting their arses kicked by speed-dealing Hell's Angels. That's just 'Le Saboteur'. For this is an album by the burly Norwegian men in mascara and sailor hats, one so amped up it's like a slap in the face with a salty glove.

Your starting point could be fourth track 'Turbonegro Must Be Destroyed', which is faster, better and heavier than anything The Datsuns or The D4 have done so far. Then hear 'Drenched In Blood' and picture a bar brawl on Sunset Strip – just look at the snakeskin fly! There's nothing clever about any of this, it's very simply the sound of the entire bill of the Monsters Of Rock 1986 festival all playing at the same time. On first hearing, unlistenable, on the fifth, indispensible.

Simon Lewis **8**

NME'S PICK OF THE MONTH

What we said about the past four weeks' best CDs

HOT HOT HEAT
Make Up The Breakdown
(B-UNIQUE/SUB POP)
"They take the groove blueprint and reshape it with defiantly proper, shimmering songs."

JOY DIVISION
Paris – Les Bains Douches (18/12/79)
(FRACTURED)
"A powerful showing, including terrifically urgent takes on much of the first album."

THE HIDDEN CAMERAS
The Smell Of Our Own (ROUGH TRADE)
"Waves of joy-fuelled vibes. Not of this world."

THE WHITE STRIPES
Elephant (XL)
"Their best album yet."

PHOTOGRAPHY: JAMIE BEEDEN

"Now my hands are a pretty bird...": Karen O shows her arty side

YES YES YES!

KAREN O AND CO'S DEBUT ALBUM IS SO SEXY YOU'LL NEED A CIGARETTE AFTERWARDS

YEAH YEAH YEAHS
Fever To Tell

(DRESS UP/POLYDOR)

Things move fast in the world of the Yeah Yeah Yeahs. When they first arrived in Britain a year ago, it seemed likely they'd make a debut album fixated on the simple art of fucking. Instead, 'Fever To Tell' is more complicated: seeking to explain love, sex and the remarkable, brittle, sometimes disturbing connections between the two. In 37 minutes.

Love and sex are hardly radical new territory for rock'n'roll. But it's the candour and energy which Karen O brings to them which is so compelling. When she's excited, she loses control of language and resorts to a kind of ecstatic yelping. When she wants to explain the power of her emotions, clichés are no hindrance to honesty. The last words on 'Fever To Tell' are: *"And cool kids, they belong together"*.

Here, unusually, is a New York art-rock band with a dazzling lack of artifice. Karen O's attachment to the truth is both striking and touching although she isn't always *entirely* trustworthy – 'Cold Light', in which she sings *"Yeah we could do it to each other/Well like a sister and a brother"* has enough of a quasi-incestuous plot to make The White Stripes blush. But for the most part, it's her bluntness which dominates. *"Baby I'm afraid of a lot of things/But I ain't afraid of loving you"*, she mumbles on the hidden track, 'Porcelain'. *"They don't love you like I love you"*, she asserts on 'Maps'. The presence of Angus Andrew, beloved of Karen O and Liars frontman, hovers behind everything on 'Fever To Tell'. Rarely has so much lust and affection been so explicitly directed towards one skinny art-punk frame.

Of course, these grand gestures of desire would only be of passing interest if 'Fever To Tell' was a lame album. Fears about how the Yeah Yeah Yeahs' songs might survive the transition from brash and rapacious live show to CD prove groundless. But the decision to exclude the songs from their first EP has always looked at best cavalier, at worst borderline lunatic.

'Fever To Tell' would be fractionally better with the addition of 'Bang' and 'Our Time', but the good news is that, as debut albums go, it's terrific. Half passes in a breathtaking spurt before you can even try to grasp it. From the high-frequency opening riff of 'Rich' to the fuzzy hump of 'Cold Light', Nick Zinner and Brian Chase track Karen O's moods with often freakish empathy. It's a stark, uncluttered album, with plenty of room for those pinballing guitar lines and weird rhythm clusters. As the formidable opening salvo passes, 'Fever To Tell' becomes more reflective and nervous. Karen grapples with the joys and hazards of proper love, and the band respond with unusual sensitivity. 'Modern Romance' and 'Maps' are far from blousy ballads – there are still too many clangs and edges. Nevertheless, they're reassuring proof of a musical depth to match Karen's expanding emotional range.

Not exactly the fuck-and-run job they initially promised, then. 'Fever To Tell' reveals the Yeah Yeah Yeahs mixing up the cheap thrills with a grander plan: to build something substantial and special that'll last long after hormonal new wave has drifted out of fashion again. Let's hope it works out beautifully for all of us.

John Mulvey **8**

THREE BIG INFLUENCES ON 'FEVER TO TELL'

BOSS HOG
Girl +
(AMPHETAMINE REPTILE, 1993)

Clangorous, sexually-charged New Yorkers led by Jon Spencer and his wife, Cristina Martinez. This ten-inch mini-album remains their most explosive record, the perfect balance of Spencer's squalling heroics and Martinez's sleaze-pop instincts.

PJ HARVEY
Rid Of Me
(ISLAND, 1993)

Polly Harvey's gnarliest and most emotionally disarming album. The sheep farmer's daughter's raging explorations of the politics of love and lust are given additional ferocity by the presence of punk *auteur* Steve Albini at the mixing desk.

X-RAY SPEX
Germ Free Adolescents
(VIRGIN, 1978)

Day-Glo British punks whose singer, Poly Styrene, patented the bawling and whooping vocal style employed by Karen O. In a move unlikely to be mirrored by the YYYs, their career was curtailed when Styrene joined a Hare Krishna sect.

GOLD CHAINS
Young Miss America

(PIAS)

Avant-hop party-political broadcast

"The music/We so love to abuse it", spits Topher LaFata. He ain't kidding. With co-producer Kit Clayton, California's favourite geek-rapper (part Woody Allen, part Busta Rhymes) entertainingly steers his debut album deep into what, for once, we can honestly call uncharted waters.

Beefheart-like blues, pulsing electro, cabaret beatz and glitchy Bollywood-sampling R&B (the stunning 'Nada') are sieved through GC's base elements – punk guitars, hip-hop and laptronica FX – while he raps, seemingly exclusively, about shagging and anti-capitalism: *"transforming dancefloors into porno sets"* and *"living the high life in a Utopian economy"*.

A bit over-egged and wacky in parts, GC nonetheless strikes, erm, gold (see 'The Game''s punchy jitter-funk) repeatedly. A worthy rival to Gonzales, avant-hop has rarely been such a laugh or so genuinely innovative.

Tony Naylor **7**

IAN MCCULLOCH
Slideling

(COOKING VINYL)

Solo album from Chris Martin's post-punk-legend mate

Never exactly shy about putting himself forward, Ian McCulloch now has someone else singing his praises too. When he's not slavering over Gwyneth, Coldplay's frontman calls McCulloch "the best singer ever".

Which, frankly, may be going a bit far. But, back in the '80s with Echo And The Bunnymen, Mac was a mouthy Liverpudlian maverick when The Coral were still a twinkle in a buccaneer's eye. Age hasn't dulled his powers. Sure, nothing strays far from the Bunnymen's blueprint of downbeat grandeur, but that hardly matters for the gritty Scouse soul of 'Baby Hold On', or the swaggering jangle of the Coldplay-aided single 'Sliding'. Chalk up another impressive comeback for the man in the big coat.

Jim Alexander **7**

REVIEWED NEXT WEEK:

BLUR
Think Tank (PARLOPHONE)
The first post-Coxon album finds Albarn and co reinventing themselves yet again. Have they successfully moved on?

FOUR TET
Rounds (DOMINO)
Kieran Hebden's third album showcasing his unique mix of Timbaland beats and Tortoise guitars.

VARIOUS
Matrix Reloaded: The Album (WARNERS)
Rage Against The Machine, Linkin Park and Marilyn Manson are among the stellar cast on the soundtrack to the most eagerly anticipated action movie of the year.

FORTHCOMING RELEASES

May 12
MARILYN MANSON
The Golden Age Of Grotesque (UNIVERSAL)

May 19
THE DANDY WARHOLS
Welcome To The Monkey House (PARLOPHONE)

June 2
STEREOPHONICS
You Gotta Go There To Come Back (V2)

June 9
RADIOHEAD
Hail To The Thief (PARLOPHONE)

Marilyn Manson: very scary (that tie we mean)

PHOTOGRAPHY: PIETER M VAN HATTEM

SINGLE OF THE WEEK

Carlos: "Do you think the record company's gonna cough up for some new suits tonight?"
Daniel: "No, Oxfam's shut"

PHOTOGRAPHY: PIETER M VAN HATTEM/IAN JENNINGS

INTERPOL
Say Hello To The Angels/NYC (MATADOR)

Interpol are The Strokes it's OK to hang yourself along to, the grainy drone comedown after the 'Last Nite' before. They're the immaculately clobbered rough you need to appreciate the increasingly scruffy smooth and both 'Say Hello To The Angels' and 'NYC' are certain to accelerate their inevitable ascent. While the former throws around a host of jerky, Strokes-style guitar angles, 'NYC' is where the dark angels of Interpol really stand tall. Complete with smouldering guitars and a funeral beat, Paul Banks sullenly mourns his hometown, declaring: *"The subway, she is a porno/The pavements they are a mess"*. Not a contender for feelgood hit of the summer by any means but you'll still be singing it during the hottest days of August. ***(HP)***

GOOD CHARLOTTE
Girls And Boys (SONY)

Is this really the same set of spiky-haired chumps who sprung 'Lifestyles Of The Rich And Famous' on the Top Ten at the start of year? Apparently so, but here Good Charlotte's punk-lite has more in common with the shiny '80s pop of Duran Duran than Blink-182. No need to get excited, though; radical departure or not, 'Girls And Boys' is just short of terrible. ***(HP)***

KELLY ROWLAND
Can't Nobody (COLUMBIA)

Kelly or Beyoncé? No contest. Beyoncé's outriding the 50 Cent wave with an underground version of 'In Da Club' and poor Kelly responds with this, an anaemic, workaday track that wouldn't have made a Destiny's Child B-side. She's going to have to go some before Miss Knowles starts losing sleep. ***(PMcN)***

CRAIG DAVID FEATURING STING
Rise & Fall (WILDSTAR)

He of the magnificently angular beard returns with a track that almost equals Robbie Williams on the self-pity scale. Using the same sample as the Sugababes' recent single, it's another grumble of 'the music business is killing me' kind and is as unconvincing as ever. *"I'm beginning to lose my integrity"*, he whines. Duetting with Sting comes at a hefty price, eh Craig? Honestly. ***(HP)***

MU
Let's Get Sick (OUTPUT)

1ST PLAY REVIEW

Not to be confused with Nu or Mew, Mu is a Japanese woman based in Sheffield who makes demented punk-funk schizo disco. 'Let's Get Sick' is a pummelling cowbell-banger, the sound of a small tribe rattling pots and pans in a cathedral-sized cavern somewhere near the earth's core as Mu barks, *"Roll a big fat spliff!"*. The other side, 'Chair Girl', is marginally more sedate, but equally compulsive. ***(AN)***

CALEXICO
Quattro (World Drifts In) (CITY SLANG)

Calexico have been the house band in the Mariachi jazz bar at the end of the world for about 100 years. Here, with another song about alienation and suicide, the Tucson, Arizona duo make a punt for chart glory by sounding a bit like 'Wicked Game' by veteran crooner Chris Isaac. It'll never work, of course, but for the effort we salute them. ***(PMcN)***

BELL X1
Whitewater Music (UNIVERSAL ISLAND)

1ST PLAY REVIEW

And so the Irish invasion picks up pace, as Kildare's Bell X1 spring from the traps. More robust than The Thrills, closer to the finished article than The Basement, Bell X1 have been four years honing their sound. This is rock with gusto and drive and confidence and intent, Radiohead as Radiohead should sound now. It puts down a brave marker. ***(PMcN)***

THE TYDE
Go Ask Yer Dad (ROUGH TRADE)

Two years ago, The Tyde released 'All My Bastard Children', a fantastically vicious break-up song masquerading as a piece of West Coast fancy and

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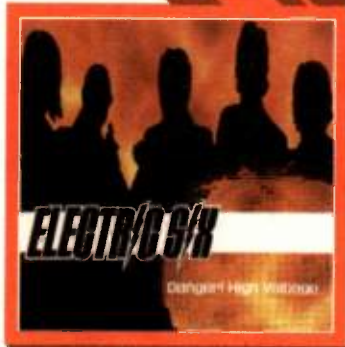

Electric Six
Danger! High Voltage

Badly Drawn Boy
Born Again

Basement Jaxx
Where's Your Head At

The White Stripes
Fell In Love With A Girl

The Avalanches
Since I Left You

the *NME* office slavered like Pavlovian hacks. They return, sounding like they've spent the intervening years getting stoned and chasing Pacific breakers. Not unpleasant, but pretty dull. ***(PMcN)***

ROCKET SCIENCE
Run Like A Gun EP
(EAT SLEEP RECORDS)

Some bands wear their influences on their sleeves. Rocket Science, the very latest wannabe rock kings to roll off the Antipodean production line, simply hear the songs they like, and steal them. 'Run Like A Gun' is an unabashed rip-off of The Who's 'I Can't Explain'. For sheer unapologetic cheek they should be record of the week. ***(PMcN)***

GROOVE ARMADA
Easy (JIVE)

In an uncharacteristic attempt at modernity, Groove Armada will sell you 'Easy' as a ringtone (a snip at £3.50). God knows how you'd recognise it in that state – this under-powered disco is anonymous enough as it is. *"Looking back it was easy"*, warbles Sunshine Anderson, singer of the appropriately titled 2001 hit 'Heard It All Before'. She's singing about *lurve*, but the sentiments could equally apply to Groove Armada's wilting career. Although, like funnel web spiders, they're apparently big in Australia. ***(AN)***

THE FOLK IMPLOSION
Brand Of Skin (DOMINO)

While his American college-rock chums from the early-'90s sit at home and wonder why they never got as big as Nirvana, accidental grunge pioneer Lou Barlow

continues to quietly go about his business of writing slow-burning indie anthems with the kind of vintage scruffcore riffs that induce involuntary back-arching in box bedrooms above Rough Trade Shops across the globe. If only everyone's dad was as cool as this. ***(HP)***

DELAYS
Nearer Than Heaven
(ROUGH TRADE)

1ST REVIEW

Not to be confused with the Pet Shop Boys' legendary musical *Closer To Heaven*, Delays' first single is an ethereal and freewheeling scree of loveliness highly reminiscent of mid-'90s coulda-been-contenders Geneva. It's about as fashionable as a curly perm, but this Southampton four-piece are clearly not men concerned with temporary trends. ***(AN)***

KING OF WOOLWORTHS
Evel Song (MANTRA)

More futuristic chill-out material from the reclusive KOW (aka Jon Brooks) featuring a particularly pleasing boy/girl vocal interchange. Nice enough but hardly likely to coax sighs of pure pleasure unless you're an astronaut looking to unwind after a hard day's spacewalking. Oh you are. Well then, buy, buy, buy. ***(HP)***

LIL' KIM
The Jump Off (Feat Mr Cheeks) (ATLANTIC)

Having masterminded Justin Timberlake's 'Cry Me A River', Timbaland returns to give backbone to another flimsy talent. Lil' Kim is most famous for getting her surgically inflated breasts out at every opportunity, and being the mistress of the late Notorious BIG (she got half his ashes, wife Faith Evans got the other

half, but then Biggie left a lot of ashes). 'The Jump Off' compresses a New Orleans funeral march into a bone-dry hip-hop hustle, the electro-squalls over the top providing the cherry on the cake. ***(AN)***

MOVING UNITS
Moving Units EP
(PALM PICTURES)

Along with fellow Gang Of Four revivalists Party Of One, Liars and Radio 4, Moving Units like the bass to be loud and the beats to be funky and it works reasonably well for them. The natty-trousered punk-funk scene is shaping up to be the new garage rock, which could mean the death knell for the pre-sweat stiffened jeans industry. Unless denim demons Jet have their way, of course. ***(HP)***

KILLER MIKE FEATURING BIG BOI
ADIDAS (SONY)

...or All Day I Dream About Sex, an acronym which has already been used in song by Korn. This 'ADIDAS' is homophobia dressed up as a party tune, the ironically named Big Boi from OutKast droning that *"The female genitalia's where it's at/Personal preference 'cause I use the law of nature as a reference/But I don't ever recall seein' a man end up pregnant"*. So sex is all about reproduction – in which case, why is the final verse exhorting listeners to wear a condom? Tosspots. ***(AN)***

THE VINES
Homesick (HEAVENLY)

The Vines' most sun-kissed stoner moment this limited-edition, which is backed by a feral live version

of 'Get Free' and their lolloping, eminently lovable cover of The Beatles' 'I'm Only Sleeping'. All top stuff, of course – but the *real* issue is how's Craig going to cope now that McDonald's are Going Healthy? ***(AN)***

FORTHCOMING RELEASES

May 12

THE EIGHTIES MATCHBOX B-LINE DISASTER
Chicken
THE FLAMING LIPS Flight Test
STAIND Price To Play
JET Dirty Sweet EP

May 19

EVAN DANDO Stop My Head
RADIOHEAD There There
RED HOT CHILI PEPPERS Universally Speaking
TATU Not Gonna Get Us

REVIEWED NEXT WEEK:

THE DANDY WARHOLS
We Used To Be Friends
FEEDER
Forget About Tomorrow
MARILYN MANSON
Mobscene
STEREOPHONICS
Madame Helga

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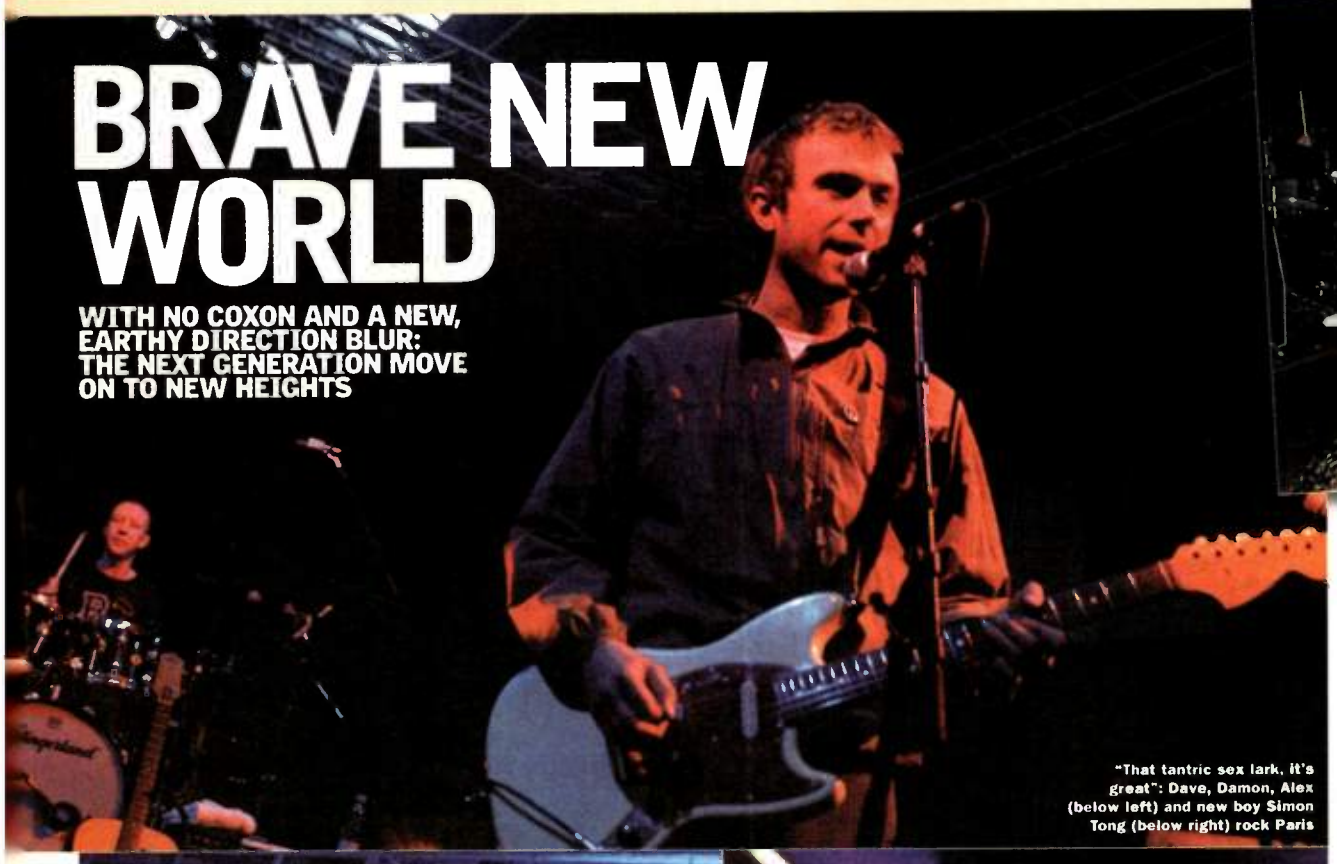
LIVE REVIEWS

Edited by Pat Long

BRAVE NEW WORLD

WITH NO COXON AND A NEW, EARTHY DIRECTION BLUR: THE NEXT GENERATION MOVE ON TO NEW HEIGHTS



"That tantric sex lark, it's great": Dave, Damon, Alex (below left) and new boy Simon Tong (below right) rock Paris

BLUR
Paris L'Espace Clacquesin
April 9

Nobody mention Paul Simon. If it's the imploding stars that shine brightest then it's no wonder 'Think Tank' is such a supernova. Founding members are now dispensable bit-players, the US success of Gorillaz has relegated Blur to little more than Damon's vanity project and that harbinger of imminent credibility death, 'world music' – usually uttered by 30-something pop stars a few minutes before "How much for that trout farm?" – hangs over them like a Damoclesian sword. By rights this competition-winners-only micro-gig should be Blur's last, doudouk-laden whimper, rather than this *ferocious* bang.

There's a sense of unreality to proceedings – the venue is so small that Alex James winks at *NME* throughout, there's backing singers and tablas all over 'Top Man' and, while replacement Simon Tong does a sterling job on Graham's guitar gnashings, it's simply *not Blur* without Coxon in the corner giving you that feeling that you've let a paranoid schizophrenic into your dinner party and let him be 'mother'.

Not Blur, then, more post-Blur. Blur: The Next Generation eschew the android tummy-rumbles of '13' for an earthy electro-Africana, the odd playground larkabout and some apocalyptic noise bits that sound like being on the wrong end of a really pissed-off B52. 'Ambulance' is Radiohead and Peter Gabriel on a joint trek up an erupting Mount Spiritualized. 'We've Got A File On You' – played twice, jubilantly – is 'Song 2' with a snake charmer's pipe up its arse. 'Battery In Your Leg' is a heart-demolishing *"ballad for the good times"* played on piano and tidal wave. And 'Gene By Gene' is just *mental* – it starts like some three-year-olds looting a cuckoo clock factory, takes a sharp left down *Sesame Street* and winds up at a limbo party where Tickle-Me-Elmo's singing The Clash's 'Bankrobber'. It even sets Alex James' hulahips a-swinging. Woo, and indeed, hoo.

Come the punkarama thrashes of 'Song 2' and 'Crazy Beat' Damon's shed his inner Sting and is screaming rabidly with his head *in the moshpit* like he's trying to wash his new head of tramp's hair in kids. Trout farms be damned – this is a high.

Mark Beaumont

By rights this micro-gig should be Blur's last, doudouk-laden whimper, rather than this ferocious bang

PHOTOGRAPHY: IDOLS/ALEX MCGUIRE

The Icarus Line: luckily for singer Joe Cardamone, bulls are not allowed in the Camden Underworld

THE ICARUS LINE
London Camden Underworld
April 12

LA noise monsters do grotesque in a big way

If all we *really* want these days is raw power and a 50,000-watt live show, then how come LA beasts The Icarus Line still lurk in rock's murkier shadows? After all, they've got a bucketful of noise and a singer whose doe-eyed looks keep Karen O awake all night. It sounds perfect in the current climate, but the problem is simple: The Icarus Line are *too* unruly, *too* unsettling and *too* genuinely grotesque to be accepted into any sane society.

Just check out the way Joe Cardamone stalks the stage in red eye-shadow while his band wrestle with some of the most revolting noises this side of the local abattoir. Or convulse with fear at the new songs, which are as hideously deformed as anything they've ever done. The entire set sounds like the Stones, The Stooges and The Birthday Party all trying to vomit in tandem.

The whole gig almost collapses under the weight of technical problems, but if you're expecting costume changes and a neat break for ice cream then you're in the wrong place. If anything the fuck-ups inspire the band to do even more gruesome things to the insides of our skulls with a kicking and squealing 'Ambulance Chaser'. Those still left with oxygen in their lungs are shown the door via a punishing cover of Spacemen 3's 'Losing Touch With My Mind'.

Karen O should be warned. The Icarus Line are gonna eat her alive.

Tim Jonze

THE MARS VOLTA
London WC2 Mean Fiddler
April 13

Former ATD-I revolutionaries push their skronky groove to new levels

Since they last headlined London a year ago, you'd be forgiven for suspecting The Mars Volta's avant-garde hair ballet has become tamer. After all, Cedric Bixler and Omar Rodriguez's virulent war on corporate rock, hatched in the wake of At The Drive-In's demise, seems to have softened. How can you be prog-skronk revolutionaries when you're touring compadres of the Red Hot Chili Peppers and have just signed another juicy major deal with Island Records?

Easily, it transpires. 'This Apparatus Must Be Unearthed' may begin as the sort of screamo they patented in ATD-I, but soon Bixler and Rodriguez are whipping their three henchmen towards alarming new territories. Seven songs stretch out over 90 minutes. A secret accomplice plays a table of effects pedals at the back of the dancefloor. Bixler's afro has grown proportionally with the size of his tunes, and now resembles an '80s cock-rocker wig.

It's an interesting look for a man who writes songs called 'Eunuch Provocateur'. But then The Mars Volta's musical vision is nothing if not subversive: to assimilate the complexities of prog-rock and jazz fusion for the hardcore generation. Some might call it sick, but the venom with which they deconstruct musical conventions is still uncommonly exciting. By the time the encore rolls round – the 30-minute 'Cicatriz' – they're mixing up frenzied Latino jams with snatches of Can's 'Vitamin C', while Bixler tries juggling a microphone and a cymbal stand. Like his music, it's absurd and ill-advised, but he just about pulls it off. Amazing.

John Mulvey

MY WORST GIG

The stars 'fess up about their messiest night out. This week: LCD Soundsystem/DFA lynchpin James Murphy

"I passed out on cough syrup once when I went to see Sonic Youth in New York in about 1990. People picked me up and started passing me around the top of the crowd until security noticed. They grabbed me and threw me out in the snow without my coat. I was stuck outside for a while before I even realised where I was."

Tim Jonze

Bobby: "Cravens, it's good tae be home! Anyone got a deep-fried Mars bar...?"

Mani: "Nah, man, but there's Tunnock's Caramel Wafers on the rider. Come on!"

HOMECOMING SCREAM

RETURNING HEROES INCITE EXILE ON SAUCHIEHALL STREET

PRIMAL SCREAM
Glasgow Garage
April 11

Primal Scream have been many things throughout their long career: flowery-shirted Byrds-fetishists, dance-rock visionaries, their own worst enemies, drug-monkeys and hardline horse-frighteners. Rarely have they been heroes. Yet, though he tries to hide behind the blank stare, when 500 Glaswegians start chanting "genius" at him, Bobby Gillespie can't help but raise a wolfish smile. Prodigal sons don't come much more prodigal than this.

Tonight's latest Carling Homecoming *should* be a sickly, self-congratulatory affair. We *should* be subjected to a misty-eyed Gillespie reminiscing about scoring his first line of crystal-meth in the pub round the corner. Instead, we get a dead-eyed, laser-guided, rock'n'roll Panzer attack. That *NME* spies guitarist Andrew Innes' mum boogie-ing to a euphoric 'Movin' On Up' merely adds to the celebration.

Older classics make way for newer material – perhaps to prove the inspiration is still there, but it matters little. Throbbing punk-clash anthems like 'Swastika Eyes' come to life and the final fuck-you, MC5's 'Kick Out The Jams', brings it all to deafening, feedback-drenched closure.

Primal Scream are about pushing the buttons marked 'Do Not Press' and seeing what happens. They've made mistakes, and they're adept at shooting themselves in the foot, but tonight they're right on the money. As anyone with a Hoxton mullet and nonchalant swagger will tell you, it's only rock'n'roll. For Primal Scream, there *is* no 'only'.

Barry Nicolson

ACCELERATOR
MISS LUCIFER
RISE
SHOOT SPEED/KILL LIGHT
PILLS
BURNING WHEEL
AUTOBAHN 66
KILL ALL HIPPIES
CITY
ROCKS
KOWALSKI
SWASTIKA EYES
SKULL X
JAILBIRD
DETROIT
MOVIN' ON UP
MEDICATION
KICK OUT THE JAMS

REVIEWED NEXT WEEK:

Will The Vines *(below)* keep it together and for their rescheduled *NME* Awards Show? Are The Black Keys the new White Stripes? And will New York City *get* the Kings Of Leon?

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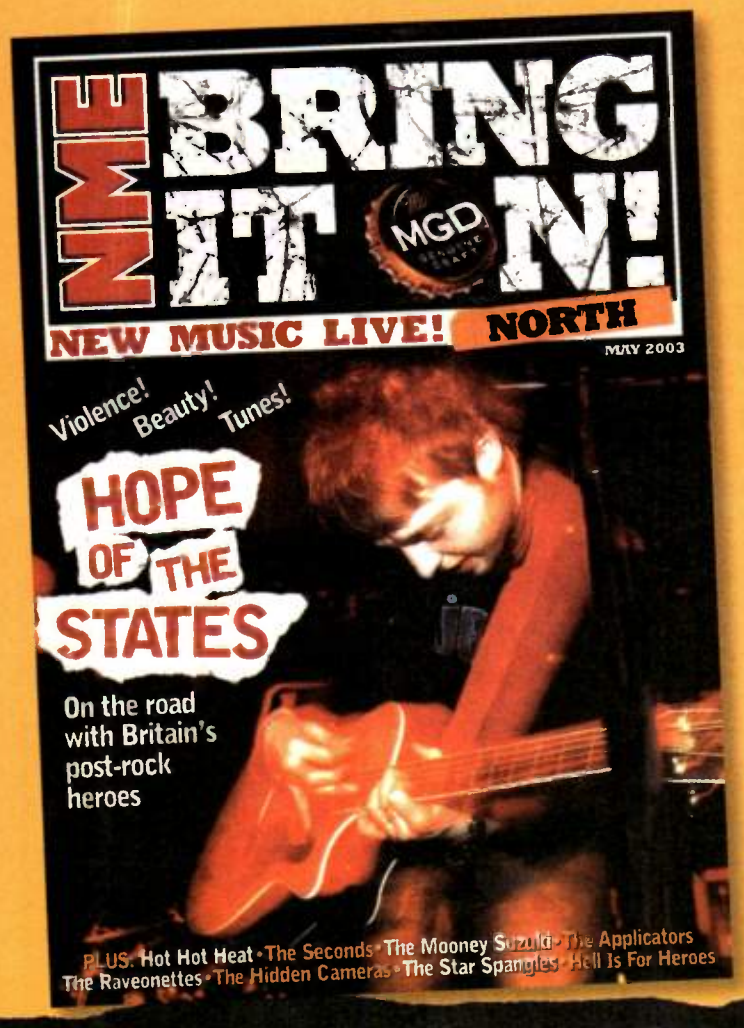
3 The Coral
Two of the four dates are already sold out, so act quick.

4 Marilyn Manson
Cyber-goth scarecrow returns.

5 The Vines
Last chance to see The Vines live before they head into the studio.

PHOTOGRAPHY: DREW FARRELL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JUSTIN ROBERTSON/HERNAN CATTANEO/JAMES ZABIELA/JAMES HOLROYD
ROBBIE BUTLER/DAVID PHILLIPS

ARENA 2
ROGER SANCHEZ/PETE TONG/STEVE LAWLER/LOTTIE/CASSIUS &
STEVE EDWARDS/ROOTY DJ'S (FRANK TOPE & TAYO)/JON CARTER
RUI DA SILVA/RALPH LAWSON/PAUL WOOLFORD/CLIFT LAY/DAVE CHAMBERS

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LEMON D & DILLINJA/HYPE/MC TALI (LIVE PA)/ZINC/OLLIE TWIST & JASON/RAY KEITH
ADDICTION/RUFFSTUFF MC GQ/DYNAMITE MC/STAMINA MC/MC MOOSE/MC FOXY
MC DARRISON/MC FUN

ARENA 4
JEFF MILLS/DAVE CLARKE/CAJMERE/SLAM DJ'S/UMEK/CHRISTIAN SMITH

ARENA 5
2 MANY DJ'S (SOULWAX)/GRANDMASTER FLASH/DEXTER/UNKLESOUNDS
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STELLA ATTAR/DIZ WASHINGTON/KENNY HAWKES/TIEFSCHWARZ
BASIL BLACK II BASIC (LIVE PERCUSSION)

STRONGBOW ROOMS
LOUIS OSBOURNE/JIM BYERS/MATT DIX/BEN ARNOLD/MARTIN METCALF

TICKETS £49ADV. 24 HOUR CREDIT CARD HOTLINE: 08701 500 044 (24HRS) OR BOOK ONLINE @ WWW.MEANFIDDLER.COM & WWW.WELOVEHOMELANDS.COM
ALSO FROM TICKETMASTER IN SELECTED VIRGIN, TOWER RECORDS AND WAITROSE STORES. PLUS USUAL AGENTS (SUBJECT TO BOOKING FEE)
NO BOOKING FEE FOR CASH PURCHASES FROM ASTORIA BOX OFFICE, CAMDEN TICKETSHOP AND IN ALL MEAN FIDDLER BOX OFFICES. INFO LINE: 020 8963 0940

HMV

REEF

May 2003 — PLUS SPECIAL GUESTS

Sat	3	Wolverhampton Wulfrun	01902 552121
Sun	4	Cambridge Junction	01223 511 511
Mon	5	Liverpool Lomax	0151 256 5555
Wed	7	Nottingham Rock City	0115 941 2544
Thu	8	Folkestone Leas Cliff Hall	01303 253193

RE-SCHEDULED DATES Original Tickets Remain Valid
CREDIT CARDS TEL 0870 400 0688 (24hrs)
Buy on line at www.eclive.co.uk

presentation in association with Helter Skelter www.reef.co.uk

ASGARD PRESENTS

LAURA CANTRELL
WITH PAUL BURCH

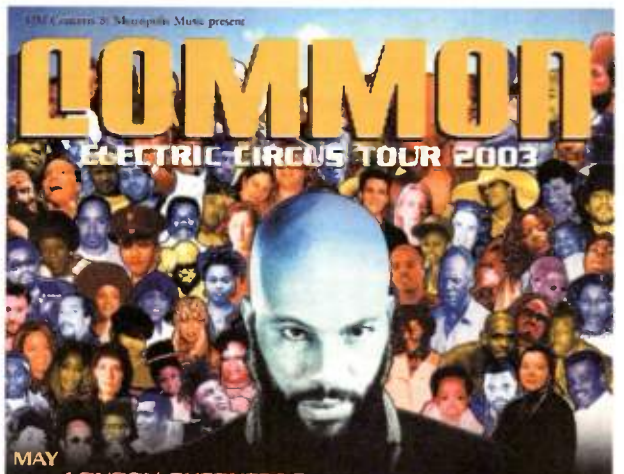
When The Roses Bloom Again
available now

"The perfect riposte to those who recite they don't make country music like they used to" ★★★★ "Q

APRIL			
WED	23	EDINBURGH *Queens Hall*	0131 668 2019
THU	24	ABERDEEN *Lemon Tree*	01224 642230
MON	28	SHEFFIELD *Memorial Hall*	0114 278 9789
WED	30	HOVE *Old Market*	01273 325440
MAY			
THU	01	LONDON *Union Chapel*	0870 120 1349
SAT	03	KILKENNY *Rhythm & Roots Wknd*	056 90057
SUN	04	KILKENNY *Rhythm & Roots Wknd*	056 90057
TUE	06	DUBLIN *Whelans*	01 478 0766
WED	07	BIRMINGHAM *Ceol Castle*	0121 605 7000
FRI	09	NORWICH *Arts Centre*	01603 660352
SAT	10	MILTON KEYNES *The Stables*	01908 280 800
SUN	11	MANCHESTER *Students Union*	0161 832 1111
TUE	13	BRISTOL *Bierkeller*	0870 4444 400

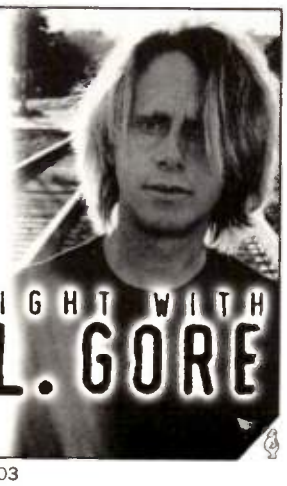
LOMMON

ELECTRIC CIRCUS TOUR 2003



MAY
11TH LONDON SHEPHERDS BUSH EMPIRE — 0870 771 2000 / 020 7403 3331
12TH MANCHESTER UNIVERSITY — 0161 832 1111
13TH BRISTOL CARLING ACADEMY — 0870 771 2000
Tickets £16adv. except London £18.50adv.(subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
New album 'Electric Circus' out now

London ASTORIA
FRIDAY 2ND MAY
Tickets £17.50 (subject to booking fee)
Box Office:
0207 344 0044/734 8932
C/C HOTLINE: 0207 403 3331
www.harveygoldsmith.com



new album
COUNTERFEIT²
out 28 April

A NIGHT WITH
MARTIN L. GORE
www.martingore.com
A HARVEY GOLDSMITH PRESENTATION

Eat Your Own Ears presents
Thurs 15th May - Scala

Four Tet
Icarus
Dj Gruff Rhys (Super Furry Animals)
Adem presents Assembly 3

7pm - 11pm, Scala, 275 Pentonville Road, Kings Cross, Kings Cross Station, Buses: 30, 73, 214, 10, 17, 45, 46
www.scala-london.co.uk, www.eatyourownears.com, www.dominorecordco.com T. 0207 8332022
E. info@eatyourownears.com.

Tickets £12 advance from: www.ticketweb.co.uk T. 08700 600100, www.wayahead.com T: 0870 1201149, Rough Trade (Covent Garden 0207 2400105) Smallfish (Old Street 0207 7392252) more on the door
New album "Rounds" out May 5th on Domino Records

CALLING ALL UNSIGNED BANDS
ARE YOU PLAYING LIVE?
WANT REALLY CHEAP ADS IN THE WORLD'S BIGGEST ROCK WEEKLY?
Why let the big bands get all the promotion?
For more details on our special discounted prices for unsigned bands call us now on
020 7261 2873
Be seen, Be heard, Be in the NME!

VENUE LONDON
2A CLIFTON RISE NEW CROSS LONDON SE14
ONE STOP FROM LONDON BRIDGE BR
0208 692 4077 www.venue.cjb.net

'WONDERWALL' Fri 25 Apr
oasis
TRIBUTE SHOW

'TEEN SPIRIT' Fri 2 May
A TRIBUTE TO
NIRVANA

Fri 9 MAY - THE ROLLIN' STONED
Fri 16 MAY - ACHTUNG BABY
Fri 23 MAY - RED HOT CHILI BEANS

ADM £6 (£3 WITH THIS AD BEFORE 9.30PM)

SJM Concerts presents

Friday 11th July
MANIC STREET PREACHERS
THE FLAMING LIPS
SUPERFURRY ANIMALS · THE DIRUS GOLIH · KINESIS

Plus special guests Ticket price: £27.50 (subject to booking fee)

Saturday 12th July
THE CHARLATANS
FEEDER
dave gahan · inspiral carpets

Plus special guests Ticket price: £27.50 (subject to booking fee)

3 DAY TICKETS AVAILABLE - ONLY £65

Sunday 13th July
R.E.M.
Badly Drawn Boy
IDLEWILD
JOHN SQUIRE · ATHLETE · ORANGER

Plus special guests Ticket price: £28.50 (subject to booking fee)

Virgin Trains Special Offer
Travel to Move at only £5 return from anywhere on the Virgin Rail Network to Manchester Piccadilly between 9 and 14 July.
Full details and conditions will be sent to you with your move ticket.
Overnight stay required. See www.gigsandtours.com.

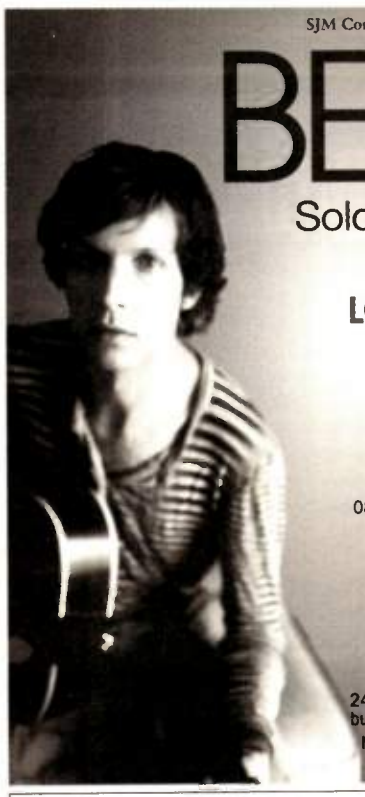
Virgin Trains presents
move...
an Urban Music Event

Old Trafford Cricket Ground, Manchester
Tickets available from: Way Ahead Box Office 0870 120 2221 (24hr c/c hotline)
Piccadilly Box Office 0161 832 1111 - www.gigsandtours.com - Ticketmaster 0870 151 4444 (24HRS)
and in person at Easy Internet Cafe, St. Annes Square, Manchester and Radio City B/O, St John's Centre, Liverpool Virgin Megastores (Manchester, Liverpool, Leeds & Sheffield).
No booking fees for cash purchases by personal callers to Lancashire County Cricket Club Unreserved seating/pitch standing tickets available. Gates open 3.00pm. Subject to licence

SJM Concerts, MCD and Metropolis Music production

Manchester Evening News · century · Virgin trains

SJM Concerts and Metropolis Music present



BECK
Solo and Acoustic

Saturday SOLD OUT April
LONDON ROYAL ALBERT HALL

Sunday 27 April
MANCHESTER APOLLO
Tickets £23.50 from
0870 401 8000, 0161 832 1111

DF Concerts present
Tuesday 29 April
EDINBURGH USHER HALL
Tickets £23.50 from
0870 169 0100

24hr cc hotline 0871 2200 260 or buy online: www.gigsandtours.com
New album SEA CHANGE out now
www.beck.com

SJM Concerts by arrangement with The Agency present

THE BURN
PLUS SPECIAL GUESTS **Bell x1**

Wednesday 23 April	STOKE SUGARMILL	01782 206 000
Friday 25 April	BRISTOL LOUISIANNA	0117 929 9008
Sunday 27 April	SOUTHAMPTON JOINERS	023 8022 5612
Monday 28 April	OXFORD ZODIAC	01865 420 042
Tuesday 29 April	LONDON 100 CLUB	020 7403 3331, 020 7344 8932
Wednesday 30	PRESTON UNI OF CENTRAL LANCASHIRE	01772 513 2000

Tickets £6adv. except London & Preston £8adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260, online www.gigsandtours.com
New single "Drunken Fool" out now from new album "Sally o' Mattress" out now
www.the-burn.co.uk

SJM Concerts by arrangement with 13 Artists present

·LONGVIEW·

MAY			
18	SOUTHAMPTON JOINERS	023 8022 5612	
19	SOUTHEND CHINNERYS	01702 460 440	
21	LEEDS ROCKET	0113 245 5570	
22	SHEFFIELD UNIVERSITY	0114 222 8777	
25	PETERBOROUGH MET LOUNGE	01733 566 100	
26	COLCHESTER SOUNDHOUSE	01206 562 453	
28	LONDON 100 CLUB	020 7403 3331, 020 7734 8932	
29	MANCHESTER NIGHT & DAY	0161 832 1111	
30	HULL ADELPHI	01482 348 216	
31	STOCKTON GEORGIAN	01642 674 115	
JUNE			
10	WOLVES LITTLE CIVIC	01902 552 121	
11	ASHTON U LYME WITCHWOOD	0161 344 0321	
12	CARDIFF BARFLY	0870 907 0999	
13	WREXHAM CENTRAL STATION	01978 264 940	
14	BEDFORD ESQUIRES	01234 340 120	
16	SWINDON CASBAH	01793 436 020	
17	LIVERPOOL UNIVERSITY	0151 256 5555	
18	BRISTOL LOUISIANA	0117 929 9008	
19	NORTHAMPTON SOUNDHAUS	01604 250 898	
20	BIRMINGHAM CARLING ACADEMY 2	0870 771 2000	
21	COVENTRY COLOSSEUM	02476 554 473	
23	STOKE VOID	01782 206 000	
25	DERBY VICTORIA INN	01332 740 091	
26	MANSFIELD TOWN MILL	01623 632 451	
30	NORWICH ARTS CENTRE	01603 660 352	
JULY			
02	OXFORD ZODIAC	01865 6063501	
03	CHELTENHAM BOOM BAR	01242 250 002	
04	LEICESTER SUMO	0116 255 1906	
05	WHITEHAVEN CIVIC	01946 852 821	
06	NOTTINGHAM REGUE ROOMS	0115 941 8484	
07	DONCASTER LEOPARD	01302 363 054	
08	YORK FIBBERS	01904 651 250	
10	HASTINGS BRASS MONKEY	01273 685 906	
11	HARLOW SQUARE	01279 305 000	
12	BATH MOLES	01755 571 616	
15	BURY ST. EDMUNDS PRIORS	01284 748 941	

24hr cc hotline: 0871 2200 260
Online: www.gigsandtours.com
www.longviewmusic.com
debut album out in july

SJM Concerts by arrangement with 13 Artists present

ATHLETE

Tue 29 April	LIVERPOOL UNIVERSITY	0151 256 5555
	Plus special guests fonda 500 with RISES	
Wed 30 April	LONDON ASTORIA	020 7403 3331/ 020 7344 4040
	Plus special guests SIMIAN with fonda 500	

Tickets £9.50adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com

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SJM Concerts & Metropolis Music by arrangement with 13 Artists present

22-20s
Plus Guests THE BLUESKINS

MAY			
Sat	10	EXETER CAVERN	01392 425 309
Sun	11	SWANSEA UNIVERSITY	01792 654 226
Mon	12	WOLVERHAMPTON CIVIC	01902 552 121
Tue	13	CAMBRIDGE BOATRACE	01233 508 533
Wed	14	BOURNEMOUTH OLD FIRE STATION	0870 040 6565
Thu	15	GLOUCESTER GUILDHALL	01452 505 089
Fri	16	ALDERSHOT WEST END CENTRE	01252 330 040
Sun	18	COLCHESTER SOUNDHAUS	01206 562 453
Mon	19	PETERBOROUGH MET LOUNGE	01733 566 100
Wed	21	SOUTHEND CHINNERY'S	01702 460 440
Thu	22	LONDON 100 CLUB	020 7403 3331, 020 7734 8932
Fri	23	BEDFORD ESQUIRES	01234 340 120
Sun	25	STOCKTON THEATRE	01642 860 068
Mon	26	YORK FIBBERS	01904 561 250
Tue	27	LEEDS ROCKET	0113 245 5570
Wed	28	OXFORD ZODIAC	01865 420 042

Tickets £5adv. except London £7 (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
www.22-20s.com

SERAFIN
NEW SINGLE 'THINGS FALL APART' 5TH MAY

A	23rd	colchester soundhouse	01206 562453
P	24th	bristol louisianna	0117 9299008
R	25th	leicester sumo	07855 473561
I	26th	peterborough met lounge	01733 566100
L	28th	london dingwalls	0207 403 3331
	29th	manchester roadhouse	0161 832 1111
	30th	swindon victoria	01793 535713
M	1st	southampton joiners	023 80225612
A	3rd	edinburgh bannermans	0131 2203234
Y	4th	glasgow cathouse	0870 2201116
	5th	nottingham rock city	0115 9412544
	6th	stoke sugarmill	01782 206000

J&S taste

with **saint rose**
debut single "call for calm" 28 April
& **vega4** (london only)
www.serafin.co.uk www.tastemedia.com

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

Maztec Ltd & Roseclaim Ltd present

COLDPLAY

V Festival

SATURDAY 16 AUGUST
HYLANDS PARK
CHELMSFORD
SUNDAY 17 AUGUST
WESTON PARK
STAFFORDSHIRE

FOO FIGHTERS

V Festival

SATURDAY 16 AUGUST
HYLANDS PARK
CHELMSFORD
SUNDAY 17 AUGUST
WESTON PARK
STAFFORDSHIRE

ASH • FEEDER • THE HIVES • THE CARDIGANS • TURIN BRAKES
SUPER FURRY ANIMALS • KELLY OSBOURNE • ECHO & THE BUNNYMEN
PLUS MANY MORE ARTISTS TO BE ANNOUNCED OVER 4 STAGES • FOR MORE INFO GO TO WWW.VFESTIVAL.COM

WESTON PARK STAFFORDSHIRE
CREDIT CARD HOTLINE 0870 120 2003

HYLANDS PARK CHELMSFORD
CREDIT CARD HOTLINE 020 7734 8932

buy online from www.gigsandtours.com

HYLANDS PARK CAMPING TICKETS SOLD OUT • HYLANDS PARK DAY TICKETS STILL AVAILABLE • CAMPING TICKETS STILL AVAILABLE FOR WESTON PARK

WEEKEND TICKETS without camping £75.00 • WEEKEND TICKETS with camping £90.00 per ticket • DAY TICKETS £42.50 per day CAMPER VAN AREA £30.00 with a weekend camping ticket • All tickets subject to booking fee
WAY AHEAD 0870 120 2003 • STARGREEN 020 7734 8932 • TICKETMASTER 0870 151 4444 • PICCADILLY BOX OFFICE 0870 100 0000 • FIRST CALL 0870 848 0000
PERSONAL CALLERS AT STARGREEN BOX OFFICE - 20 ARGYLL STREET - OXFORD CIRCUS W1
WOLVERHAMPTON CIVIC BOX OFFICE - NORTH STREET - WOLVERHAMPTON - TELEPHONE 01902 552121 - OPEN 10.00am - 6.00pm MONDAY TO SATURDAY
CHELMSFORD CIVIC THEATRE BOX OFFICE - FAIRFIELD ROAD - CHELMSFORD - TELEPHONE 01245 606505 - OPEN 10.00am - 6.00pm MONDAY TO SATURDAY
Train travel to Weston Park from £5. Virgin Trains will give you a return ticket to Stafford or Wolverhampton from anywhere on their network when you buy a weekend ticket with camping, from only £5 return. You will be sent a voucher along with your tickets. Offer subject to availability

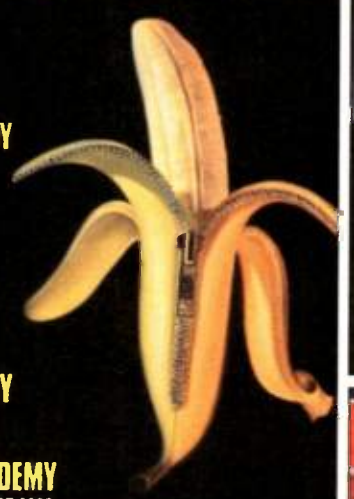
Both events subject to licence

Metropolis Music presents

Metropolis Music, SJM Concerts and CPL by arrangement with The Agency present

THE DANDY WARHOLS

WELCOME TO THE MONKEY HOUSE



Saturday 17th May
GLASGOW ACADEMY
0870 220 1116

Sunday 18th May
MANCHESTER ACADEMY
0161 832 1111

Monday 19th May
BRISTOL ACADEMY
0870 44 44 400

Wednesday 21st May
LEEDS UNIVERSITY
0113 244 4600

Thursday 22nd May
BIRMINGHAM ACADEMY
0870 771 2000

Friday 23rd May
LONDON BRIXTON ACADEMY
0870 771 2000, CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331

All tickets subject to booking fee. Buy on-line: www.gigsandtours.com

Metropolis Music
by arrangement with The Agency present

Gene

plus guests BLACKMAILSON + SILVERTONGUE

Friday 25th April
SOLD OUT
UNIVERSITY OF LONDON UNION
Tickets £15.00 adv. from Credit Card Hotline: 020 7287 0932, Stargreen: 020 7734 8932
Way Ahead: 020 7403 3331, plus usual agents throughout London & South East
Tickets subject to booking fee. Buy on-line: www.gigsandtours.com

Metropolis Music and SJM Concerts by arrangement with Helter Skelter present

the RAin baND

			PLUS GUESTS
MAY			
WED	28	WOLVERHAMPTON LITTLE CIVIC	01902 552 121
THU	29	NEWCASTLE THE CLUNY	0191 230 4474
FRI	30	PETERBOROUGH MET LOUNGE	01733 566 100
SAT	31	LONDON ICA 020 7287 0932, 020 7734 8932, 020 7403 3331	
JUNE			
MON	02	BRIGHTON FREE BUTT	01273 709 709
TUE	03	LEICESTER CHARLOTTE	0116 255 3956
FRI	06	GLASGOW G2 @THE GARAGE	0870 220 1116
SAT	07	NOTTINGHAM BASEMENT@ROCK CITY	0115 912 9000
SUN	08	MANCHESTER LIFE CAFE	0161 237 5554
MON	09	LEEDS COCKPIT	0113 245 5570

All tickets subject to booking fee. Buy on-line: www.gigsandtours.com
Single 'Knee Deep & Down' released Monday 26 May
www.therainband.com www.temptationrecords.co.uk temptation records

Metropolis Music, SJM Concerts and CPL by arrangement with Helter Skelter present

FU MANCHU

plus guests

June
Fri 06 **MANCHESTER Academy 2**
0161 832 1111
Sat 07 **DUBLIN The Village**
1890925100, www.ticketmaster.ie
Sun 08 **BELFAST Limelight**
0870 2434455, 028 90325942
www.wonderlandpromotions.co.uk
Mon 09 **GLASGOW Cathouse**
0870 220 1116
Tue 10 **LONDON Mean Fiddler**
020 7287 0932, 020 7734 8932

All tickets subject to booking fee. Buy on-line: www.gigsandtours.com

KINGS OF LEON

plus guests **clarkesville.**

April
Mon 28 **LONDON** SOLD OUT **Bush Hall**
Tue 29 **CARDIFF Barfly**
0870 907 0999
Wed 30 **GLASGOW Barfly**
0870 907 0999
May
Sun 04 **MANCHESTER Roadhouse**
0161 832 1111

Tickets to all shows £7.00 adv. except London: £9.00 adv
(subject to booking fee) Buy on-line: www.gigsandtours.com

New single **RED MORNING LIGHT** out on 26th May on Hand Me Down Records

Metropolis Music by arrangement with 13 Artists present

Interpol

plus guests

Saturday 22 March
SOLD OUT **ASTORIA**
EXTRA DATE ADDED DUE TO DEMAND
Tuesday 24 June
SHEPHERDS BUSH EMPIRE
Tickets £11.50 adv. from First Call: 0870 848 0000
0870 771 2000, 020 7287 0932, 020 7734 8932
Tickets subject to booking fee. Buy on-line: www.gigsandtours.com
Interpol **'Turn on the Bright Lights'** New album out now
www.interpolny.com www.matadorrecords.com

Exclusive live announcements and priority booking www.gigsandtours.com · wembleyTV.com - A New Live Music Experience

Maztec Ltd & Roseclaim Ltd present

QUEENS OF THE STONEAGE ★ PJ HARVEY ★ UNDERWORLD ★ LEMON JELLY ★ THE CORAL
MORCHEEBA ★ THE ROOTS ★ MOLOKO ★ MIS-TEEQ ★ DIRTY VEGAS ★ INSPIRAL CARPETS

PLUS MANY MORE ARTISTS TO BE ANNOUNCED OVER 4 STAGES ★ FOR MORE INFO GO TO WWW.VFESTIVAL.COM

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0870 120 2003

HYLANDS PARK
CHELMSFORD
CREDIT CARD HOTLINE
020 7734 8932

buy online from www.gigsandtours.com

HYLANDS PARK CAMPING TICKETS SOLD OUT ★ HYLANDS PARK DAY TICKETS STILL AVAILABLE ★ CAMPING TICKETS STILL AVAILABLE FOR WESTON PARK

WEEKEND TICKETS without camping £75.00 • WEEKEND TICKETS with camping £90.00 per ticket • DAY TICKETS £42.50 per day CAMPER VAN AREA £30.00 with a weekend camping ticket • All tickets subject to booking fee
WAY AHEAD 0870 120 2003 • STARGREEN 020 7734 8932 • TICKETMASTER 0870 151 4444 • PICCADILLY BOX OFFICE 0870 100 0000 • FIRST CALL 0870 848 0000
PERSONAL CALLERS AT STARGREEN BOX OFFICE - 20 ARGYLL STREET - OXFORD CIRCUS W1
WOLVERHAMPTON CIVIC BOX OFFICE - NORTH STREET - WOLVERHAMPTON - TELEPHONE 01902 552121 - OPEN 10.00am - 6.00pm MONDAY TO SATURDAY
CHELMSFORD CIVIC THEATRE BOX OFFICE - FAIRFIELD ROAD - CHELMSFORD - TELEPHONE 01245 606505 - OPEN 10.00am - 6.00pm MONDAY TO SATURDAY
Train travel to Weston Park from £5. Virgin Trains will give you a return ticket to Stafford or Wolverhampton from anywhere on their network when you buy a weekend ticket with camping, from only £5 return. You will be sent a voucher along with your tickets. Offer subject to availability

Both events subject to licence

Metropolis Music presents

Metropolis Music, SJM Concerts and PCL by arrangement with The Agency present

THE VINES

plus special guests **YOU AM I** + **ROCKET SCIENCE**
Except Astoria

Wednesday 23rd April
LONDON ASTORIA SOLD OUT

Friday 25th April
NORWICH UEA SOLD OUT

Saturday 26th April
GLASGOW BARROWLAND
0870 0600 100

Sunday 27th April
WOLVERHAMPTON CIVIC
01902 552 121

Tuesday 29th April
NEWCASTLE NORTHUMBRIA UNIVERSITY SOLD OUT

Wednesday 30th April
MANCHESTER APOLLO
0870 401 8000, 0161 832 1111

Thursday 1st May
LONDON BRIXTON ACADEMY
0870 771 2000, CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331

Tickets to all shows: £14.00 adv.
except London: £16.00 adv.

All tickets subject to booking fee
Buy on-line: www.gigsandtours.com

The album 'Highly Evolved' out now
www.thevines.com
www.heavenly100.com

Pesda Roc / Metropolis Music yn cyflwyno / present

SUPERFURRY ANIMALS

+ gwestai arbennig / very special guest
CERYS MATTHEWS
mwy o westeion i'w cyhoeddi / more acts to be announced

Sadwrn Mehefin 21ain 2pm / **Saturday June 21st** 2pm
(yn ddibynnol ar drwydded / subject to licence)

Clwb Rygbi BETHESDA Rugby Club

Near Bangor, North Wales

Tocynnau £20 yn ddibynnol ar ffi archebu ac ar gael o / Tickets £20 subject to booking fee available from Way Ahead (24awr / hour llinell cerdyn credit card hotline) 0115 912 9000, Cob (Bangor) Cob (Porthmadog), Andy's Records (Aberystwyth) City Centre Ticketline (Caerdydd / Cardiff) 02920 230 130
Neu ar y we / online at www.gigsandtours.com

Sengl 'Golden Retriever' single - 30.6.03
Record hir 'Phantom Power' album - 14.7.03

THE COOPER TEMPLE CLAUSE

plus the RAIN BAND 05 - 17 MAY · Mew 18 - 23 MAY · medium 21 05 - 23 MAY

APRIL
25 Dublin Whelans 1890 925100
26 Belfast Limelight 1890 925100
28 Wrexham Central Station 01978 264 940
29 London Astoria MIKE SHOW SOLD OUT
with support from I AM KLOOT, AEROGRAMME, THE FUTUREHEADS

MAY
01 Northampton Roadmenders 01604 604222
05 Cardiff MS1 02920 301000
06 Brighton Concorde 2 01273 772770
07 Cambridge Junction 01223 511511
PLEASE NOTE CHANGE OF DATE. ORIGINAL TICKETS REMAIN VALID
08 Newcastle Northumbria University 0191 261 2606
10 Liverpool University 0151 256 5555
11 Leeds Metropolitan University 0113 244 4600
12 Aberdeen Forum 0870 169 0100
13 Glasgow QMU 0870 169 0100
15 Manchester University 0161 832 1111
16 Sheffield Leadmill 0845 300 4050
17 Wolverhampton Wulfrun Hall 01902 552 121
18 Nottingham Rock City 0115 958 8484
EXTRA DATE
20 London Forum 020 7287 0932, 020 7734 8932, 020 7344 4040, 020 7403 3331
21 Portsmouth Wedgewood Rooms 023 9286 3911
22 Norwich Waterfront 01603 508 050
23 Reading University 0118 986 0222

Tickets subject to booking fee. Buy online www.gigsandtours.com
www.thecoopertempleclause.com
A Metropolis Music, SJM Concerts, DF Concerts, Clear Channel, Kennedy Street and MCD presentation in association with ITB

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1st May
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DANDY WARHOLS
23rd May
BRUCE SPRINGSTEEN
26th-27th May
DOWNLOAD FESTIVAL
31st May + 1st June
NICK CAVE
6th-7th June
SIMPLE PLAN
9th June
ANI DI FRANCO
9th June
SILVERCHAIR
9th-10th-12th-13th June
SNICKERS GAME ON
21st-22nd June
INTERPOL
24th June
GOOD CHARLOTTE
1st July
POLYPHONIC SPREE
4th July
V. FESTIVAL
16th-17th August
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22nd-23rd-24th August
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Sun 27 Northampton Soundhaus 01604 250 000
May Sun 11 Sheffeild Leadmill 0114 275 2500
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Tues 13 Aberdeen Lemontree 01224 642230
Wed 14 Glasgow King Tuts 0141 221 8279
Fri 16 Leicester Charlotte 0116 255 3956
Sat 17 Portsmouth Wedgewood Rooms 023 9286 3911 / 08: 0115 912 9000
Sun 18 Derby Old Institute 01332 381770
Mon 19 Brighton Concorde 2 01273 772770
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Friday 20th June
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fri 25 deliberate + 3 ant riot
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From Wednesday April 23 to Tuesday April 29

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VISIT *NME*'S GIG SEARCH AT www.nmetickets.com

WEDNESDAY 23

BIRMINGHAM Scout Niblett/Microphones Market Tavern 0121 688 6888
BOURNEMOUTH Simply Red International Centre 01202 456456
BRADFORD Jesse James/Adequate 7 Rio 01274 735549
BRIGHTON The Arienes Hanbury Ballroom 01273 605789
Mad Caddies/Rise Against/ Lawrence Arms/The Flipsides Concorde 2 01273 207241
COLCHESTER Serafin Soundhouse 01206 562453
COVENTRY The Bluetones/Ambershades Colosseum 024 7655 4473
DERBY Inlite/Elvies Supernova 0115 912 9000
EDINBURGH Minus/Senator Cabaret Voltaire 0131 220 6176
GLASGOW Gold Blade/The Cherry Kicks King Tut's Wah Wah Hut 0141 221 5279
Gotan Project Arches 0141 221 4001
The Handsome Family Renfrew Ferry 0141 429 1010
Voladoras/Face/Catcher Barfly 0870 907 0999
HANLEY The 'Burn/Bell X1 Sugarmill 01782 214991
LONDON Beachbuggy Notting Hill Arts Club W11 020 7460 4459
Peter Bruntnell/Horse Stories Charing Cross Road Borderline WC2 020 7734 2095
Dead Man Ray Camden Barfly @ The Monarch NW1 0870 907 0999
The Devics Old Street Cargo EC2 020 7613 7731
El Hula/Money King's Cross Water Rats WC1 020 7436 7211
Ezio/The Vessels Camden Dingwalls NW1 020 7267 1577
The Grim Northern Social/Candlefire Tottenham Court Road Metro Club W1 020 7437 0964
The Lockdown Project/Melaleuca/ DIY Cravings/Opus West Kensington West One Four W14 020 7751 1044
Love-Hate/Freewheeler/Kickback Camden Underworld NW1 020 7482 1932
Marcef/Icarus Old Street Plastic People EC2 020 7739 6471
Placebo/The Eighties Matchbox B-Line Disaster/Little Hell Brixton Academy SW9 0870 771 2000
Damien Rice Shepherds Bush Empire W12 0870 771 2000
Sons Highbury Corner Upstairs At The Garage N5 020 7607 1818
The Vines/Rocket Science/The Stands (*NME* Awards Show) Charing Cross Road Astoria WC2 020 7434 0403
MANCHESTER Beans Night And Day Café 0161 236 1822
Stephen Malkmus & The Jicks/Clearlake University, MDH 0161 275 2930
Sisters Of Mercy/Oceansize Academy 0161 275 2930
NEWCASTLE The Moviolife/Vendetta Red/ Piebald University Of Northumbria 0191 232 6002
NORTHAMPTON Radio 4/Medium 21 Soundhaus 01604 250898
NORWICH Cradle Of Filth/Akercocke Waterfront 01603 632717
Funeral For A Friend/Instruction Arts Centre 01603 660352
NOTTINGHAM Folk Implosion/Mia Doi Todd/ Alaska Rescue Rooms 0115 958 8484
Gameface/Capo Canaveral Old Angel 0115 950 2303
No Comply/Route 215 Junktion 7 0115 970 4662
The Wildhearts/Amen Rock City 0115 941 2544
SHEFFIELD Million Dead/Jarcrew/ The Coalfield/The Murder Of Rose Luxemburg Corporation 0114 276 0262
SOUTHEND Dust Byte/My Deaf Audio Chinnery's 01702 460440

THURSDAY 24

BIRMINGHAM The Bluetones/Ambershades Academy 2 0121 262 3000
BRISTOL The Handsome Family Bonaventure 0117 929 9008
The Lockdown Project/Melaleuca Fleece & Firkin 0117 945 0996
Stephen Malkmus & The Jicks/Clearlake Anson Rooms 0117 954 5810
Serafin Louisiana 0117 926 5978
CAMBRIDGE Winnebago Deal/X>Y/Le Neon Boat Race 01223 508533
CARDIFF Mad Caddies/Rise Against/ Lawrence Arms/The Flipsides University 029 2023 0130
Million Dead/Jarcrew/The Coalfield/ The Murder Of Rose Luxemburg Clwb Ifor Bach 029 2023 2199
DUNDEE Voladoras/Face Cotton Club 01382 228496
GLASGOW The Grim Northern Social King Tut's Wah Wah Hut 0141 221 5279
Minus/Fighting Red Adair Barfly 0870 907 0999
Sisters Of Mercy/Oceansize Barrowlands 0141 552 4601
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LEEDS Gold Blade Joseph's Well 0113 203 1861
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John Otway New Roscoe 0113 246 0778
LEICESTER The Devics Sumo 07855 473561
LIVERPOOL Electric Eel Shock Barfly @ Masque 0151 707 6171
LONDON Antihero/Querelle/Castro/ Lazy Jack Kentish Town Bull & Gate NW5 020 7485 5358
Tom Baxter Shepherds Bush Bush Hall W12 020 8222 6955
The Black Keys Camden Barfly @ The Monarch NW1 0870 907 0999
Richard Buckner Charing Cross Road Borderline WC2 020 7734 2095
Cato Salsa Experience/MASS Tottenham Court Road Metro Club W1 020 7437 0964
Eek A Mouse/David Rodigan Camden Dingwalls NW1 020 7267 1577
Enslaved/Thus Defiled/Reign Of Erebus/ Ode Of Eternity Highbury Corner Garage N5 020 7607 1818
Flaming Stars/Nero Burns/Urban Voodoo Machine Holborn London School Of Economics WC2 020 7955 7136
Gameface/Copperpot Journals/Otherwise Camden Underworld NW1 020 7482 1932
Heartless Crew/More Fire Crew/ Twisted Souls Charing Cross Road Mean Fiddler WC2 020 7434 0403
Megaman/Lisa Maffia/Romeo/Asher D Hackney Ocean E8 020 7314 2800
Misty In Roots/Macka B Kentish Town Forum NW5 020 7344 0044
Morphic Fields Camden Dublin Castle NW1 020 7485 1773
Mice Paris/Omar Shepherds Bush Empire W12 0870 771 2000
Keith Sweat/Lynden David Hall Charing Cross Road Astoria WC2 020 7434 0403
They Came From The Stars, I Saw Them Aldgate East 93 Feet East E1 020 7247 6095
MANCHESTER Folk Implosion/ Mia Doi Todd/Alaska University, Hop And Grape 0161 275 2930
The Wildhearts/Amen University, MDH 0161 275 2930
MIDDLESBROUGH Melanie C Town Hall 01642 242561
NEWCASTLE Atari Doll/My Favourite Co-Pilot Archer Jesmond 0191 281 3010
Gotan Project Playhouse 0191 230 5151
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NORTHAMPTON Solanoid Soundhaus 01604 250898
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NOTTINGHAM Bis/Motormark Rescue Rooms 0115 958 8484
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Funeral For A Friend/Instruction Downstairs At The Zodiac 01865 420042
PERTH Jetplane Landing Twa Tams 01738 634500
PETERBOROUGH Dust Byte/My Deaf Audio Park 01733 310383
RUGELEY Jesse James/Adequate 7 Red Rose Theatre 01889 576281
YORK The Blueskins Fibbers 01904 651250

FRIDAY 25

ABERDEEN Big Youth/Kid Koala/J-Live Forum 01224 633336
Cinerama/The Pastels Lemon Tree 01224 642230
Voladoras/Face Dr Drakes 01224 596999
BRISTOL The 'Burn/Bell X1 Louisiana 0117 926 5978
Buzzcocks/Miss Machine/The Moonies Academy 0870 771 2000
CARDIFF Simply Red International Arena 029 2022 4488
DUBLIN The Cooper Temple Clause Whelans 00 3531 475 9372
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GLASGOW Melanie C Academy 0870 771 2000
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The Wildhearts/Amen Barrowlands 0141 552 4601
HARTLEPOOL Gold Blade/Dead Pets Studio 01429 424440
LEEDS Folk Implosion/Mia Doi Todd/Alaska Cockpit 0113 244 3446
LEICESTER Serafin Sumo 07855 473561
LONDON Joan Armatrading South Kensington Royal Albert Hall SW7 020 7589 8212
Beachbuggy/Curvy Nature/Caliko Camden Barfly @ The Monarch NW1 0870 907 0999
Blaze/Dragonforce Highbury Corner Garage N5 020 7607 1818
Bobby Conn Old Street 333 EC1 020 7739 5949
Desolation Angels/Deliberate Kentish Town Bull & Gate NW5 020 7485 5358
Gene Malet Street ULU WC1 020 7664 2000
Girls On Top/Metro Riots/The Electric Shocks Camden Dublin Castle NW1 020 7485 1773
Long Tall Texans/Coffin Nails/ Hyperjax/Loving Nightmares Tottenham Court Road Metro Club W1 020 7437 0964
Mad Caddies/Rise Against/Lawrence Arms/The Flipsides Charing Cross Road Astoria WC2 020 7434 0403
Million Dead/Jarcrew/The Coalfield/ The Murder Of Rose Luxemburg Camden Underworld NW1 020 7482 1932
Sons Of Cyrus/MASS/The Ulcers Tufnell Park Boston Arms N19 020 7272 8153
Wishbone Ash Charing Cross Road Mean Fiddler WC2 020 7434 0403
MANCHESTER The Moviolife/Vendetta Red/Piebald University, MDH 0161 275 2930
MILTON KEYNES Dust Byte/My Deaf Audio Woughton Centre, Pitz 01908 660392
NEWCASTLE Richard Buckner/ Peter Bruntnell/Horse Stories Live Theatre 0191 261 2694
Hell Is For Heroes/Kincels/ Bluebird University Of Northumbria 0191 232 6002
NORWICH The Vines/You Am I/Rocket Science UEA 01603 505401
NOTTINGHAM The Devics/Scout Niblett Rescue Rooms 0115 958 8484
PETERBOROUGH Winnebago Deal/X>Y/ Le Neon Met Lounge 01733 566100
SHEFFIELD Jesse James/Adequate 7/ Howard's Alias Corporation 0114 276 0262
SHREWSBURY The Bluetones/Ambershades Music Hall 01743 244255
TUNBRIDGE WELLS Funeral For A Friend/ Instruction Forum 01892 530411
YORK The Damned Barbican Centre 01904 656688

SATURDAY 26

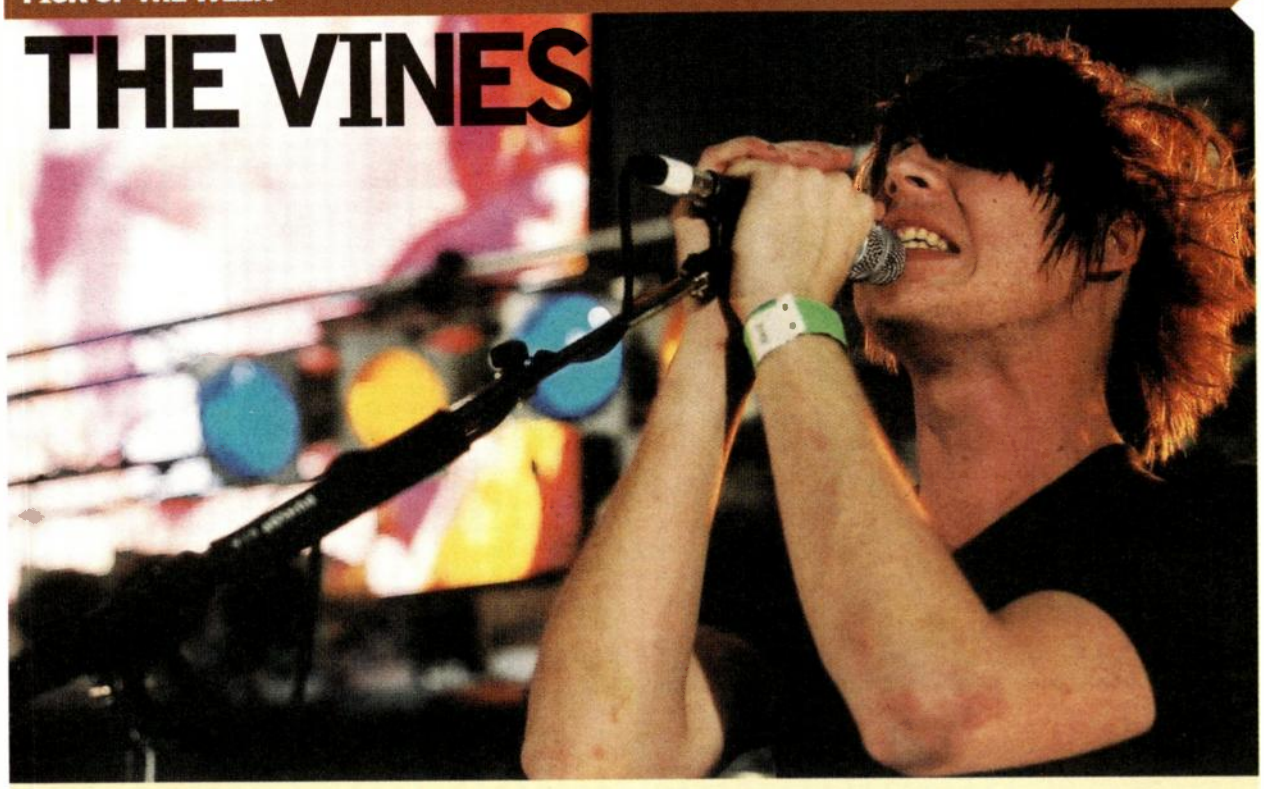
ABERDEEN Four Tet/James Yorkston Exodus 01224 619921
Plaid/Chris Clark/Beans Forum 01224 633336
ARBROATH Jesse James/Sagaboy/Dirtbox Viewfield Hotel 01241 872446
BEDFORD Funeral For A Friend/Instruction Esquires 01234 340120
BELFAST The Cooper Temple Clause Limelight 028 9032 5942
BRIGHTON Buzzcocks/Miss Machine/ The Moonies Concorde 2 01273 207241
The Young Knives/Snuiles Freebutt 01273 603974
COVENTRY Winnebago Deal/X>Y/Le Neon Colosseum 024 7655 4473
DUBLIN The Go-Betweens Ambassador Theatre 00 3531 456 9569
EDINBURGH Bobby Conn/Out Hud Venue 0131 557 3073
Grace Jones/Sly & Robbie/Michael Rose Corn Exchange 0131 443 0404
The Pastels/Map Station/Empress/Barbara Morgenstern Reid Hall 0131 650 4367
EXETER Snowpony/Spy 51 Cavern Club 01392 495370
FARNDALE Peter Bruntnell/Horse Stories Band Room 01751 433201
GLASGOW Big Youth/Little Roy Renfrew Ferry 0141 429 1010
Folk Implosion/Mia Doi Todd/Alaska CCA 0141 332 7521
J-Live/Kid Koala King Tut's Wah Wah Hut 0141 221 5279
The Vines/You Am I/Rocket Science Barrowlands 0141 552 4601
HARLOW Dust Byte/My Deaf Audio Square 01279 305000
HIGH WYCOMBE Whitmore/Spankboy White Horse 01494 527672
LEEDS Sisters Of Mercy/Oceansize Blank Canvas 0870 166 3663
LIVERPOOL Melanie C Royal Court 0151 709 4321
LONDON Beck South Kensington Royal Albert Hall SW7 020 7589 8212
Bis/Motormark Trafalgar Square ICA SW1 020 7930 3647
Biofeld/Expensive Habits/Mogul Tottenham Court Road Metro Club W1 020 7437 0964
Boom Bip & Dose One/Buck 65/ Themselves/Pole Euston Camden Centre WC1 020 7974 5633
Fast Food Kentish Town Bull & Gate NW5 020 7485 5358
Grover/Crazyface Notting Hill Arts Club W11 020 7460 4459
Labrat/Sigil/Gridlock Takedown Kingston Peel 020 8546 3516
Living With Eating Disorders Highbury Corner Upstairs At The Garage N5 020 7607 1818
Mad Caddies/Rise Against/Lawrence Arms/The Flipsides Highbury Corner Garage N5 020 7607 1818
Magoo/Jim Reid/The Capes/Rothko Aldgate East Spitz E1 020 7392 9032
The Moviolife/Vendetta Red/Piebald Charing Cross Road Mean Fiddler WC2 020 7434 0403
Mis Dynamite Brixton Academy SW9 0870 771 2000
Nutronic Charing Cross Road Borderline WC2 020 7734 2095
Wire Barbican Barbican Hall EC2 020 7638 8891
MANCHESTER Aim Roadhouse 0161 228 1789
Alabama 3/Chumbawamba Apollo 0870 401 8000
Richard Buckner Tmesis 0161 832 1111
Minus Granby 0161 236 3786
Puressence Academy 0161 275 2930
NOTTINGHAM Apples In Stereo/Andrew Bucktoo Rescue Rooms 0115 958 8484
Hell Is For Heroes/Kincels/Bluebird Rock City 0115 941 2544
Simply Red Arena 0115 948 4526
OXFORD The Eighties Matchbox B-Line Disaster Zodiac 01865 420042
PETERBOROUGH Serafin Met Lounge 01733 566100
POOLE Gotan Project Lighthouse 01202 685222
SCUNTHORPE The Damned Baths Hall 01724 842332
SHEFFIELD Cinerama/Cranebuilders/ The Revs/Black September Leadmill 0114 221 2828
SHETLAND ISLANDS Jetplane Landing Gulberwich Hall 01595 693293
WOLVERHAMPTON The Wildhearts/Amen Wulfrun Hall 01902 552121

SUNDAY 27

ABERDEEN Jesse James Lava 01224 648000
BLACKBURN Miss Black America/ Antihero/Tompaulin Witton Park 01254 53794

PICK OF THE WEEK

THE VINES



The Vines embark on their rescheduled tour this week, kicking off with an *NME* Awards Show. The original dates were due to take place in February, but the strain of being on the road for a year had taken its toll on Craig Nicholls, and an onstage fight between him and bassist Patrick Matthews signalled it was time for a break. All is well now, though, with the band's US tour, supported by The Music, going down a storm. After these shows, work gets underway on their second album with 'Highly Evolved' producer Rob Schnapf in the legendary Bearsville Studios in upstate New York. Expect new songs and explosive performances at London WC2 Astoria *NME* Awards Show (April 23), Norwich UEA (25), Glasgow Barrowlands (26), Wolverhampton Civic Hall (27) and Newcastle University Of Northumbria (29).

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MGD GENUINE DRAFT

BOURNEMOUTH **Snub** Mister Smith's 01202 291617
BRADFORD **Minus 1 In 12** Club 01274 734160
BRIGHTON **The Device/County Of Analogue/Stiff Kittens** Freebutt 01273 603974
The Lockdown Project/Melaleuca Pressure Point 01273 702333
BRISTOL **All About Eve** Fleece & Firkin 0117 945 0996
CAMBRIDGE **Hell Is For Heroes/Kinesis/Bluebird** Junction 01223 511511
CARDIFF **Five Knuckle/My Dad Joe/Stuntface** Clwb Ifor Bach 029 2023 2199
Whitmore/Spankboy Barfly 029 2066 7658
DONCASTER **Mavis** Leopard 01302 363054
DUNDEE **The Grim Northern Social** Reading Rooms 0131 525 6700
EDINBURGH **Big Youth/Little Roy** Liquid Rooms 0131 225 2564
Peter Bruntnell/Horse Stories Subway 0131 225 6766
Folk Implosion/Mia Doi Todd/Alaska Venue 0131 557 3073
EXETER **Bis/Motormark** Cavern Club 01392 495370
GLASGOW **Bobby Conn/Out Hud** King Tut's Wah Wah Hut 0141 221 5279
Four Tet/The Pastels/Map Station/Future Pilot AKA/Manitoba Tron 0141 552 4267
Grace Jones/Sly & Robbie/Michael Rose Barrowlands 0141 552 4601
Plaid/Chris Clark/Beans School Of Art 0141 353 4530
Radioactive Man Barfly 0870 907 0999
LEEDS **Sisters Of Mercy/Oceansize** Blank Canvas 0870 166 3663
LEICESTER **Richard Buckner** Musician 0116 251 0080
LIVERPOOL **Giddy Motors** Barfly @ Masque 0151 707 6171
LONDON **Aqute Couch/The Last Taxi/Katy Lee** Brixton Telegraph SW2 020 8671 5164
The Arienes/Alan Tyler Camden Jazz Café NW1 020 7916 6060
Buzzcocks/Miss Machine/The Moonies Shepherds Bush Empire W12 0870 771 2000
Datora/White Rain Kentish Town Bull & Gate NW5 020 7485 5358
Fuzzy Croydon Cartoon 020 8239 1616
Gonzales/Peaches/Taylor Savvy/Louie Austen/Mocky Charing Cross Road Mean Fiddler WC2 020 7434 0403
Lazy Susan/Adam Rothwell/Amie Fasi/The Grand Scheme Islington Hope'n'Anchor N1 020 7378 6095
Poison The Well/Open Hand/Hondo MacLean Camden Underworld NW1 020 7482 1932
Red Cherry/Drop Out Kids/Knee High Camden Barfly @ The Monarch NW1 0870 907 0999
Saluki/Soulsafe Camden Dublin Castle NW1 020 7485 1773
MANCHESTER **Beck** Apollo 0870 401 8000
Durutti Column Comedy Store 0870 593 2932
The Go-Betweens/Goldrush University, Hop And Grape 0161 275 2930
Gotan Project Bridgewater Hall 0161 907 9000
Simply Red Evening News Arena 0161 930 8000
NORTHAMPTON **The Eighties Matchbox B-Line Disaster** Soundhaus 01604 250898
NOTTINGHAM **The Bluetones/Ambershades** Rescue Rooms 0115 958 8484
Mad Caddies/Rise Against/Lawrence Arms/The Flipsides Rock City 0115 941 2544
The Zutons Social 0115 950 5078
OXFORD **The Revs** Zodiac 01865 420042
PRESTON **The Damned** Guildhall 01772 58858
SOUTHAMPTON **The 'Burn/Bell X1** Joiners 023 8022 5612
STOKE **Cinerama/Black September** Void 0870 534 4444
WOLVERHAMPTON **The Vines/You Am I/Rocket Science** Civic Hall 01902 552121

MONDAY 28

ABERDEEN **Microphones** Dr Drakes 01224 596999
BRIGHTON **Electric Eel Shock** Freebutt 01273 603974
Winnebago Deal/X>Y/Le Neon Concorde 2 01273 207241
BRISTOL **Violent Delight** University 0117 929 9008
CARDIFF **The Devics** Toucan Club 029 2066 8173
EDINBURGH **Jetplane Landing** Studio 24 0131 558 3758
EXETER **The Lockdown Project/Melaleuca** Phoenix 01392 667080
Mr Belding/I Fell Over Cavern Club 01392 495370
GLASGOW **Peter Bruntnell/Horse Stories** Stereo 0141 576 5018
Jesse James/Howard's Alias King Tut's Wah Wah Hut 0141 221 5279
LEEDS **Hell Is For Heroes/Kinesis/Bluebird** Cockpit 0113 244 3446
LONDON **Kelli Ali/Holly Lerski** Camden Barfly @ The Monarch NW1 0870 907 0999
Carleen Anderson Camden Jazz Café NW1 020 7916 6060
Big Youth/Mikey Dread/Johnny Osbourne Old Street Cargo EC2 020 7613 7731
Downset Highbury Corner Garage N5 020 7607 1818
Dusters/Diamond Dogs Camden Underworld NW1 020 7482 1932
The Go-Betweens/Goldrush Charing Cross Road Astoria WC2 020 7434 0403
King Sunday/Rota/Home Office Islington Hope'n'Anchor N1 020 7378 6095
Kings Of Leon Shepherds Bush Bush Hall W12 020 8222 6955
Masterminds/Fleet Kentish Town Bull & Gate NW5 020 7485 5358
Tom Pacheco/Rosie Wilby Aldgate East Spitz E1 020 7392 9032
The Pretenders/Loose Screw King's Cross Scala N1 020 7833 2022
Serafin/Vega 4 Camden Dingwalls NW1 020 7267 1577
Solar/The Morning After Camden Dublin Castle NW1 020 7485 1773
Unisex Notting Hill Arts Club W11 020 7460 4459
MANCHESTER **Melanie C** Apollo 0870 401 8000
Poison The Well/Open Hand/Hondo MacLean University, Hop And Grape 0161 275 2930
NEWCASTLE **Mad Caddies/Rise Against/Lawrence Arms/The Flipsides** University Of Northumbria 0191 232 6002
The Revs University 0191 261 2606
NORTHAMPTON **Funeral For A Friend/Instruction** Soundhaus 01604 250898
NORWICH **Black September** Arts Centre 01603 660352
The Bluetones/Ambershades Waterfront 01603 632717
NOTTINGHAM **Richard Buckner** Forest Tavern, Maze 0115 947 5650
OXFORD **The 'Burn/Bell X1** Downstairs At The Zodiac 01865 420042
PORTSMOUTH **The Movielife/Vendetta Red/Piebald** Wedgewood Rooms 023 9286 3911
SOUTHAMPTON **I Am Kloot** Joiners 0 23 8022 5612
STOKE **Minus** Talbot 01782 845507
SWANSEA **The Damned** Patti Pavilion 01792 654226
TRURO **The Wildhearts/Amen** Hall For Cornwall 01872 262466
WREXHAM **The Cooper Temple Clause** Yales, Central Station 01978 311857

TUESDAY 29

BIRMINGHAM **Richard Buckner** Ceol Castle 0121 440 4278
BRIGHTON **The Movielife/Vendetta Red/Piebald** Concorde 2 01273 207241
BRISTOL **Calexico** Academy 0870 771 2000
The Damned Bierkeller 0117 926 8514
CAMBRIDGE **Funeral For A Friend/Instruction** Boat Race 01223 508533
CARDIFF **Kings Of Leon** Barfly 029 2066 7658
COLCHESTER **Winnebago Deal/X>Y/Le Neon** Soundhouse 01206 562453
DUBLIN **The Coral/The Basement** Ambassador Theatre 00 3531 456 9569
EDINBURGH **Beck** Usher Hall 0131 228 1155
Hell Is For Heroes/Kinesis/Bluebird Liquid Rooms 0131 225 2564
EXETER **Douglas/Cars As Weapons** Cavern Club 01392 495370
FOLKESTONE **The Wildhearts/Amen** Leas Cliff Hall 01303 253193
GLASGOW **Mad Caddies/Rise Against/Lawrence Arms/The Flipsides** Barrowlands 0141 552 4601
Poison The Well/Open Hand King Tut's Wah Wah Hut 0141 221 5279
Simply Red Braehead Arena 0141 886 8300
HARTLEPOOL **Minus** Studio 01429 424440
LEICESTER **Gotan Project** De Montfort Hall 0116 233 3111
LONDON **Carleen Anderson** Camden Jazz Café NW1 020 7916 6060
The 'Burn/Bell X1 Oxford Street 100 Club W1 020 7636 0933
Cinerama/Meanwhile Back In Communist Russia/Black September Camden Dingwalls NW1 020 7267 1577
Colour Of Fire/Black Car/Glasshouse Camden Barfly @ The Monarch NW1 0870 907 0999
The Cooper Temple Clause/I Am Kloot/Aerogramme/The Futureheads (*NME* Awards Show) Charing Cross Road Astoria WC2 020 7434 0403
Die Pretty/Pablo/Garuda Kentish Town Bull & Gate NW5 020 7485 5358
Folk Implosion/Mia Doi Todd/Alaska Malet Street ULU WC1 020 7664 2000
Graeme Kyle/The Dorothy Strain/Archie Bronson Outfit King's Cross Water Rats WC1 020 7436 7211
Little Hell Camden Palace NW1 020 7387 0428
Out Hud/Lomax/Econoline Aldgate East Spitz E1 020 7392 9032
The Pretenders/Loose Screw King's Cross Scala N1 020 7833 2022
MANCHESTER **The Devics** Night And Day Café 0161 236 1822
Serafin Roadhouse 0161 228 1789
NEWCASTLE **Death In Vegas/ESG** University 0191 261 2606
Jesse James University, Upstairs 0191 232 8402
The Vines/You Am I/Rocket Science University Of Northumbria 0191 232 6002
NORTHAMPTON **Violent Delight** Soundhaus 01604 250898
NOTTINGHAM **Peter Bruntnell/Horse Stories** Rescue Rooms 0115 958 8484
Oceansize Rock City 0115 941 2544
SALISBURY **King Prawn/Nerve** City Hall 01722 327676
SOUTHEND **Blaze** Chinnery's 01702 460440
YORK **Melanie C** Barbican Centre 01904 656688
Zico Fibbers 01904 651250

PHOTOGRAPHY: ANDY WILLSHER/DEAN CHALKLEY

NOW BOOKING

For tickets, ring the 24-hour NME Ticketline on 0870 1 663 663. Calls are charged at national standard rate

THE APPLICATORS
Cambridge Portland Arms (May 18), Northampton Soundhaus (19), London Camden Barfly @ The Monarch *NME* Bring It On Night (20), Bath Moles (22), London Highbury Corner Upstairs At The Garage (23)

AUDIOSLAVE
Dublin Point (June 18)

THE BASEMENT
Newcastle University (May 1), Leeds Rocket (4), Nottingham Social (6), Colchester Soundhouse (7), Wolverhampton Little Civic (8), Sheffield University (10), Manchester Roadhouse (11), Liverpool University (12), London W1 Metro Club (14)

BECK
Dublin Ambassador Theatre (May 1 & 2)

BELLE & SEBASTIAN/THE DELGADOS
Glasgow Royal Concert Hall (May 17)

BLUR
London WC2 Astoria (May 8-10, 12 & 13)

NICK CAVE AND THE BAD SEEDS
London Westminster Tate Britain without The Bad Seeds (May 23), London Hammersmith Apollo (June 6-8)

CAVE IN
Portsmouth Wedgewood Rooms (May 7), Liverpool Stanley Theatre (8), Edinburgh Venue (10), Middlesbrough Cornerhouse (11), London WC1 ULU (14)

THE COOPER TEMPLE CLAUSE
Northampton Roadmender Centre (May 1), Newbury Corn Exchange (3), Cardiff Mount Stuart, MS1 Club (5), Brighton Concorde 2 (6), Cambridge Junction (7), Newcastle University Of Northumbria (8), Liverpool Stanley Theatre (10), Leeds Metropolitan University (11), Aberdeen Forum (12), Glasgow QMU (13), Manchester University, MDH (15), Sheffield Leadmill (16), Wolverhampton Wulfrun Hall (17), Nottingham Rock City (18), London Kentish Town Forum (20), Portsmouth Wedgewood Rooms (21), Norwich Waterfront (22), Reading University (23), Stoke Void (June 2)

THE CORAL/THE BASEMENT
Belfast Limelight (April 30), Glasgow Barrowlands (May 2), Middlesbrough Town Hall (3), New Brighton King's Parade Big Top with The Libertines/The Thrills/Kings Of Leon/The Zutons (June 21), Oxford Brookes University (26)

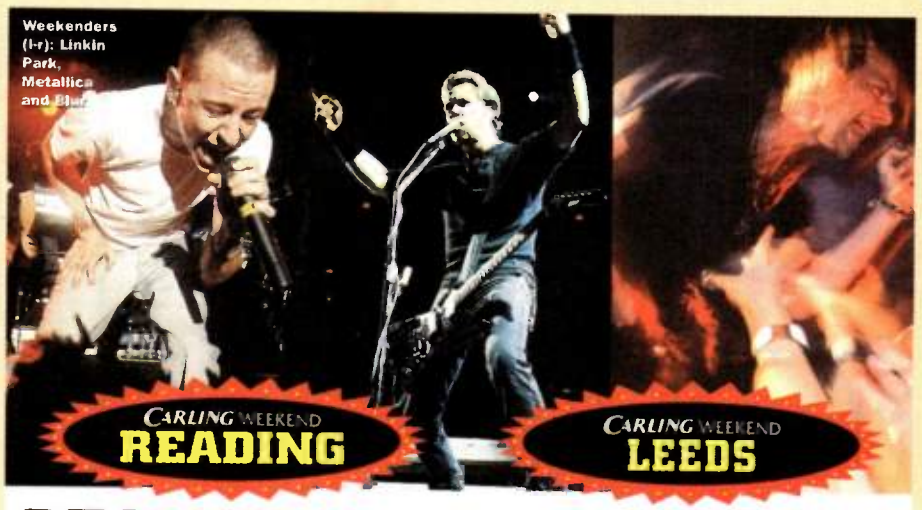
DEATH IN VEGAS
Glasgow Barrowlands (April 30), Leicester De Montfort University (May 1), Manchester Academy (2), London Brixton Academy (3)

DONINGTON DOWNLOAD FESTIVAL
Castle Donington Donington Park (May 31 & June 1). Acts include Iron Maiden/Marilyn Manson/Deftones/Ministry/InMe/Murderdolls/A (May 31) and Limp Bizkit/Audioslave/Zwan/Less Than Jake/Stone Sour/Disturbed/NOFX/Mudvayne/Raging Speedhorn (June 1)

THE EIGHTIES MATCHBOX B-LINE DISASTER
Sheffield Leadmill (May 11), Middlesbrough Cornerhouse (12), Aberdeen Lemon Tree (13), Glasgow King Tut's Wah Wah Hut (14), Leicester Charlotte (16), Portsmouth Wedgewood Rooms (17), Derby Old Institute (18), Brighton Concorde 2 (19)

ELECTRIC SIX
Dublin Village (May 4), Belfast Empire (5), Edinburgh Liquid Rooms (6), Glasgow QMU (7), Leeds Metropolitan University (8), Manchester Academy (10), Birmingham Academy 2 (11), Cambridge Junction (12), Portsmouth Pyramids Centre (14), London WC2 Astoria (15)

EMINEM
Milton Keynes Bowl (June 21-23), Glasgow Hampden Park (24), Dublin Punchestown Racecourse (26 & 27)



READING/LEEDS FESTIVALS

This year's Reading and Leeds festivals (Reading Richfield Avenue and Leeds Temple Newsam, August 22-24) promise to be the best ever with a glittering array of stars. The first night in Reading features nu-metal supremos Linkin Park and the punk/pop sounds of Blink-182, Placebo, The Datsuns, Interpol and Electric Six, with The Polyphonic Spree and Elbow providing an eclectic diversion (Reading August 22, Leeds 23). There's a more experimental feel to the next night with Blur, chart-toppers The White Stripes, Beck, Doves, The Streets, The Libertines, AFI, Hundred Reasons, The Cooper Temple Clause and The Mars Volta (Reading August 23, Leeds 24). Then, it's amps set to 11 with the return of Metallica, System Of A Down and Sum 41 alongside the indie and garage rock sounds of Primal Scream, Courtney Love, Good Charlotte, The Music, Yeah Yeah Yeahs and newcomers Hot Hot Heat (Reading August 24, Leeds 22). Do what you must for a ticket!

GLASTONBURY FESTIVAL
Pilton Worthy Farm (June 27-29). Acts rumoured to play are REM/Super Furry Animals/Suede/Mogwai/The Eighties Matchbox B-Line Disaster (June 27), Radiohead/Starsailor/The Polyphonic Spree (28) and Moby/Dave Gahan/Feeder/Grandaddy (29)

GOOD CHARLOTTE
London WC2 Astoria (June 30)

HELL IS FOR HEROES
London WC2 Astoria (May 1), Wolverhampton Wulfrun Hall (2), Dublin Temple Bar Music Centre (3), Belfast Empire (4), Portsmouth Pyramids Centre (6), Cardiff Coal Exchange (7), Manchester Academy (8)

HOMELANDS FESTIVAL
Winchester Matterley Estate Bowl (May 24). Acts/DJs include Groove Armada/The Streets/The Chemical Brothers/Junior Senior/Grandmaster Flash/Erol Alkan/James Lavelle

HOT HOT HEAT/HAR MAR SUPERSTAR/THE BANDITS
Manchester University, Hop And Grape (April 30), Oxford Zodiac (May 1), London WC1 ULU (2), Dublin Whelans without The Bandits (3), Edinburgh Venue (5), Leeds Cockpit (6), Birmingham Academy 2 (7), London Camden Electric Ballroom without Har Mar Superstar (22)

INTERPOL
London Shepherds Bush Empire (June 24)

ISLE OF WIGHT FESTIVAL
Newport Seaclose Park (June 14 & 15). Acts include Paul Weller/Starsailor/Iggy Pop/The Cooper Temple Clause (June 14), Bryan Adams/Counting Crows (15). Other acts over the weekend include The Thrills/John Squire/The Darkness/The Raveonettes/Hell Is For Heroes

JUNIOR SENIOR
Glasgow Barfly (May 1), Leeds Cockpit (2), Manchester University (3), Birmingham Academy 2 (6), Bristol Fleece & Firkin (7), London King's Cross Scala (8), Cardiff Barfly (9), Liverpool Barfly @ Masque (11)

THE KILLS
London WC1 ULU (May 22)

MARILYN MANSON
Glasgow Braehead Arena (June 2), London Brixton Academy (4)

MASSIVE ATTACK
Dublin Marlay Park (July 24)

METALLICA
Dublin RDS with Linkin Park (August 20)

MOGWAI
Norwich Waterfront (May 7), Northampton Soundhaus (8), Dublin Village (10), Cardiff University (12), Portsmouth Wedgewood Rooms (13), Brighton Concorde 2 (14), Oxford Zodiac (15), Leeds Cockpit (16), Liverpool Barfly @ Masque (18), Edinburgh Queen's Hall (19), London King's Cross Scala (22)

MOVE FESTIVAL
Manchester Old Trafford Cricket Ground (July 11-13). Acts include Manic Street Preachers/Super Furry Animals (July 11), The Charlatans/Feeder/Dave Gahan (12), REM/Badly Drawn Boy/Idlewild/John Squire (13)

THE MUSIC/KINGS OF LEON
Blackpool Empress Ballroom (May 2), Bridlington Spa Theatre (3), Dublin Ambassador Theatre without Kings Of Leon (4)

ONE BIG WEEKEND
Manchester Heaton Park (May 4). Acts include Stereophonics/Badly Drawn Boy/Feeder/The Coral/Aqualung/Dirty Vegas

KELLY OSBOURNE
London Camden Electric Ballroom (June 25), Manchester University, Hop And Grape (26)

THE POLYPHONIC SPREE
Manchester Academy (June 30), Birmingham Academy (July 1), Nottingham Rock City (2), Cambridge Corn Exchange (3), London Brixton Academy (4)

QUEENS OF THE STONE AGE
Wolverhampton Civic Hall (June 17), Glasgow Barrowlands (18 & 19), Manchester Apollo (20), London Brixton Academy (22 & 23)

RADIOHEAD
Dublin Olympia (May 17 & 18), Belfast Waterfront (19), Edinburgh Corn Exchange (21), Manchester Apollo (22), London Shepherds Bush Empire (24 & 25)

THE RAVEONETTES
Birmingham Academy 2 (May 5), Leeds Cockpit (7), Manchester University, Hop And Grape (8), Glasgow King Tut's Wah Wah Hut (9), Newcastle University (10), Portsmouth Wedgewood Rooms (11), London WC1 ULU (13)

RED HOT CHILI PEPPERS/FOO FIGHTERS
Glasgow Green (August 24)

REM
Dublin Marlay Park (July 16 & 17)

SLANE 03
Slane Castle (August 23). Acts include Red Hot Chili Peppers/Foo Fighters/Queens Of The Stone Age/PJ Harvey/Feeder/Morcheeba

THE SLEEPY JACKSON
Dublin Whelans (May 12), Edinburgh Venue (13), Liverpool Barfly @ Masque (14), Leeds Cockpit (15), Bedford Esquires (17), Cardiff Barfly (18), Portsmouth Wedgewood Rooms (19), London King's Cross Scala (20), Cambridge Boat Race (22), Leicester Charlotte (23), Sheffield Leadmill (24), Nottingham Rescue Rooms (25)

STEREOPHONICS
Dublin Castle, Courtyard (May 5), Newcastle Telewest Arena (November 8), Sheffield Arena (9), Hull Arena (10), Exeter Westpoint Arena (12), Plymouth Pavilions (13), Nottingham Arena (15), Birmingham NEC (16), Manchester Evening News Arena (19), Glasgow SECC (22), Aberdeen ECC (24), London Earls Court Exhibition Hall (December 16), Cardiff Millennium Stadium (20)

SUPER FURRY ANIMALS
Bethesda Rugby Club (June 21)

T IN THE PARK FESTIVAL
Balado, near Kinross (July 12 & 13). Acts include REM/Zwan/Idlewild/The Music/The Datsuns/The Polyphonic Spree/John Squire/The Flaming Lips/The Warlocks (July 12) and Coldplay/The Charlatans/Feeder/Supergrass/Sugababes/The Coral/Underworld/The Streets/Turin Brakes/The Roots/Röyksopp/Hell Is For Heroes/Teenage Fanclub/Gus Gus (13)

TATU
London Wembley Arena (May 2 & 6), Manchester Evening News Arena (4)

V FESTIVAL
Chelmsford Hylands Park and Stafford Weston Park (August 16 & 17). Acts include Coldplay/Foo Fighters/Kelly Osbourne (Chelmsford August 16, Stafford 17) and Red Hot Chili Peppers/David Gray (Stafford August 16, Chelmsford 17). Other acts over the weekend include Queens Of The Stone Age/PJ Harvey/The Coral/Ash/Super Furry Animals/Underworld/The Hives/Lemon Jelly/Feeder/The Roots/Morcheeba/Echo And The Bunnymen/Moloko

THE VINES
Manchester Apollo (April 30), London Brixton Academy (May 1), Dublin Ambassador Theatre (3)

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WRH

GET A BOOTLEG-UP

Become the next Richard X in your own bedroom

Now that bootleg culture has gone overground, musicians everywhere are cheerfully welding inappropriate records together to create entertaining Frankentracks. It's quick, it's fun and above all it's easy.

With a computer and the right software, you can slap together a rough mix in a matter of hours. If you've got a beat from one record and a vocal sample from another, you're ready to roll – usually on the floor at your new hybrid creation.

The big name in software for bootleggers is Acid, often used with SoundForge. This allows you to extract, trim and beat-match loops perfectly, although pretty much any modern sequencer or wave editor can do a similar job. Cubase SX, Logic 6, Ableton Live, BIAS Deck/Peak, Spark, Traktor DJ Studio, Cool Edit Pro, Reason, Girl, ProTools LE, Digital Performer and Sound Studio will all do.

Whatever software you use, the process is straightforward. You need a collection of vocal and beat samples, preferably from instrumental or vocal-only versions of your source tracks. If such versions don't exist, you'll have to use the samples as is, original backing track and all: you can't isolate the vocal track yourself.

Helpfully, a lot of records do include remix-friendly versions – if you ever wondered why they included all those instrumental and a cappella tracks on 12-inch and CD singles, now you know. It's worth searching online for vocal tracks too. Still, it's not the end of the world if samples include the original backing track: careful beat-matching should help disguise it.

Load your source tracks on to the computer, open them in your chosen software, then simply copy and paste the bits you want into a new audio file. This is your raw material. With all the constituent parts collected, now comes the painstaking job of organising these files throughout the track, gradually building it up.

Which tracks you choose is entirely up to you, although bootleg magic comes from the jolt of recognition listeners experience when they hear two records they know magically mashed together.

Still, simply sticking two songs together is hardly rocket science, so a lot of musicians incorporate their own material. Being able to program additional beats or play in some funky keyboard basslines from external studio hardware will help lift your track out of the ordinary and having traditional recording and production skills will add some professional polish.

What you do with your finished track is up to you. If you're already a DJ, get it in your live sets. If you've got friends who DJ, give them a copy. Forget about pressing up white labels – better burn a few CDs and pass them on to DJs or record labels. If your track takes off, a record label might well step in and propel your humble bootleg into the charts. Even then, legal issues might hold up the process: if your mix becomes a commercial release, samples will have to be cleared, either by you or the label. But who cares? If a bootleg isn't fun to make, it's won't be fun to hear.

Jonathon Wilson

MY WAY

Axel Bartsch of Queen-manglers Vanguard

How did you start working on the 'Flash' track?
"It flashed to Asem *(Shama)*'s mind. He was a fan of the record since his youth and he mentioned that it would be cool to do a techno track with it. The vocals and the bassline work perfectly for techno. When you are doing music for the dancefloor, you think about the reaction – the bassline coming up and it goes *'Flash, ahaa'* – unbelievable! So this track had to be done, come what may."

What equipment did you use?
"A Pentium IV 2GHz equipped with a Scope Fusion System and Cubase SX. Most of our tracks contain material we program ourselves. You need decent studio equipment – an up-to-date computer, professional hardware and software and a good set of monitor speakers."

Did it take long?
"About six weeks. It was fucking hard to get everything in sync. We had to put nearly every bass note and word in the right position to match our beat. But we also knew it had to be very minimalistic and simple so the other components didn't take too long after that."

Were there any legal issues?
"Yeah. We originally did the track without any rights so our label Frisbee Records had to clear the samples. This took such a long time they decided to bring the record out without clearance, but at a low level, like 3,000 copies or something. But as soon as it was on the market it got big attention from DJs and clubbers. We didn't talk to Queen about it personally, but it seems they like it a lot."

Jonathon Wilson

HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

8 LIVES DOWN
Slave To Society

Hopefully the name refers to cats' lives and this is their ninth. Maybe they'll give up and get proper jobs now. They sound like they've all got proper jobs anyway, possibly at a paper merchant, because this is only slightly more palatable than David Brent's musical excursions in *The Office*. The words 'Slave To Society' should not really be used by anyone over the age of 14, either.

INFO: 07801 556014

8 Lives Down: well, the're certainly not slaves to fashion

ALIEN MATTER
Psychopaths And Pornstars

Ah, one for the girls... Let's start with 'Cum Shot', an achingly intelligent ditty about dirty flicks: *"She takes it up the backside and runs away with my mind/Stop, fast forward, play, rewind"*. In keeping with the theme, I cut straight to the money leaving out other tracks, like 'Blood', which is about female vampires (last refrain: *"She took five pints from me"*). On a slightly higher note, there is a bittersweet ballad called 'Kelly & Steve' which tells the story of an indecently young, poverty-stricken and pregnant couple resorting to bank robbery, unaware of the dangers that activity could bring.

This is like one of those make-up palates you can buy instead of individual cosmetics. To begin with you think it has everything you need, but you end up only using one of the colours because who can get away with turquoise eye shadow in the daytime?

INFO: 07899 791915

THE VISITORS
Moving Circles

The Visitors "suppose it's pop/rock" and they "try to make the tunes as interesting for us to play while making reasonably familiar to the listener".

If it weren't for the comedy grammar, that last sentence would be the most depressing I've seen for a while. Since when did we want new music to sound familiar? Whether borne of laziness or fear it's nothing short of contemptible, as is this demo, that ain't winning the bunny for originality. I imagine The Visitors will be playing comfortably to seated patrons in pubs everywhere (as long as they're in the Aberdeen area).

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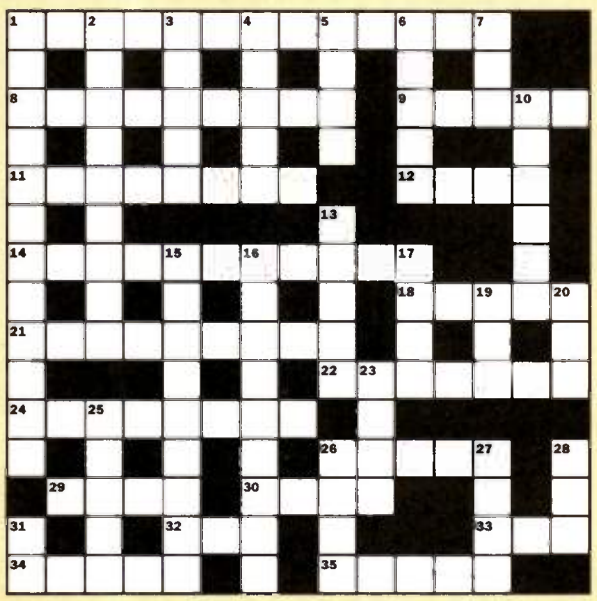

CLUES ACROSS

1+10D Interpol give an ethereal greeting (3-5-2-3-6)
8 She got a negative response from The Zombies (4-3-2)
9+28D PiL LP, also the packaging of its first pressings (5-3)
11 Ludacris recording takes up half the weekend (8)
12 (See 3 down)
14 *"——— ——— had a strange hobby, collecting clothes, moonshine, washing line"*, Pink Floyd, 1967 (6-5)
18 Punk band whose albums included 'The Feeding Of The 5000' and 'Christ The Album' (5)
21 Aswad were in extremely bad form when recording this album (3-6)
22 (See 15 down)
24+26A *"I don't believe you, you're not the truth/No-one could look as good as you"*, 1964 (2-6-5)
29 The distinguished female singer that Annie Lennox was (4)
30 Extravagant and elaborate beginnings for an album by 808 State (2-2)
32 The man in touch with 'God's Son' (3)
33 A number from Mansun (3)
34 (See 19 down)
35 (See 17 down)

CLUES DOWN

1 Perhaps if act is not as provided by Eve (12)
2 They've just come out in the 'Summer Sun' (2-2-5)
3+12A Any atmosphere would probably be beneath this Turin Brakes album (5-4)
4 Carol gets upset with Nada Surf's bass player (5)
5 Try to include nothing from this Sinead O'Connor song (4)
6+16D *"I'm a new day rising, I'm a brand new sky to hang the stars upon tonight"*, 2003 (5-4-5)
7 We got fed up with KD Lang's album 'All You Can ——' (3)
10 (See 1 across)
13 Band whose original line-up was Clark, McGuinn, Crosby, Hillman and Clarke (5)
15+22A Be still nearer old crumblies – like these legendary songwriting partners (6-3-7)
16 (See 6 down)
17+35A *"From nine to five I have to spend my time at work/My job is very boring, I'm an office clerk"*, 1980 (4-5)
19+34A Every one of my requirements is met by Air (3-1-4)
20 How to address Mick Jagger (3)
23 Band fronted by Maynard James Keenan (4)
25 In the name of love, U2 spend a penny before the journey (5)
26 Jimmy ——, whose compositions include 'MacArthur Park' and 'By The Time I Get To Phoenix' (4)
27 Member of Mis-Teeq taking part in a Santana show (4)
28 (See 9 across)
31 – – *Blues*, Elvis Presley film (1-1)

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ANSWERS FROM APRIL 5 ISSUE

Across: 1 For What It's Worth, 9+16A Move Your Feet, 12 Lionheart, 15+17D Are You Normal, 18 NWO, 19 Father, 21 Stan, 23 Sam, 24 Easy, 25+11A Blue Jeans, 27 Hell, 29 Idlewild, 33 Then. **Down:** 1 Familiar Feeling, 2 Raveonettes, 3+22A Hey Dude, 4+14A Truman Show, 5+6D To Win Just Once, 7 Runaround Sue, 8+31A House Of Love, 10+32A Street Gang, 13 Hooked, 20 Ruffin, 21 Sebadoh, 26 Union, 27 Hole, 28 Love, 30 Len.

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Edited by Roger Morton

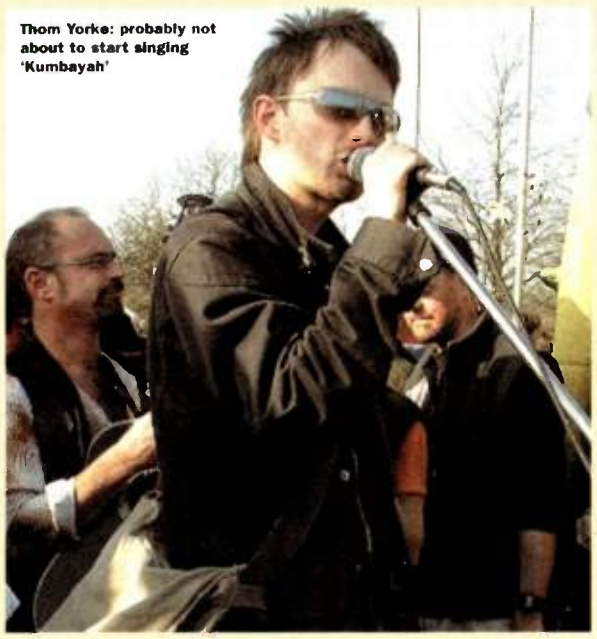
ONE NATION JESUS ARMY

I respect Thom Yorke for standing up and being counted in the anti-war protest at Fairford, but don't see the need for him to attack the US government for being "a bunch of religious maniac bigots" (*News*, April 12). Maniac bigots maybe, but what has religion got to do with it? There are lots of reasons Bush and Blair have given for going to war against Saddam, but religion isn't one of them.

When people are attacked for their colour or sexuality then your paper is up in arms, but when people of whatever religious persuasion are attacked then you agree with the attacks. People make mistakes, no matter what their background and morals, yet you condemn a whole faith for the actions of one person when you wouldn't do the same to the gay or black communities, 'cos that would be homophobic or racist.

I'm a Christian who has gay friends, helped pack and send aid to Kosovo and Romania, works with young offenders and the homeless and enjoys gigging and moshing as much as the next person. Yet I'm attacked by your paper and many of the rock stars I go and see for my personal faith and beliefs. This is surely wrong.

Pete, Swindon



Thom Yorke: probably not about to start singing 'Kumbayah'

Thom Yorke is hardly the first critic of US policy to make the connection between religion and the Bush administration's conversion to global conquest. One American clergyman worried in a recent *Washington Post* article that Bush had become the Theologian In Chief. The objections raised by people like Yorke are not, however, about religion or Christianity per se, but specifically about the co-opting/perversion of religion for political ends. Born Again Bush brazenly courted the religious right as a voter power base and, with evangelical Christian speechwriter Michael Gerson supplying the crusading language, steered US foreign policy along aggressive, unilateralist lines, entirely in keeping with the desires of right-wing Christians who think Armageddon in the Middle East is a prelude to sprouting wings and floating up to salvation. Everything you say, Pete, suggests you should actually be on the same side as Thom Yorke; unless that is, you like your Bibles bomb-shaped – RM

MERRY CHRISTMAS, WAR STILL NOT OVER

I just happened to have BBC News 24 on while reading in my *NME* about how Thom Yorke thinks the war in Iraq is "immoral". Perhaps he would like to explain his reasoning to the joyous people who had just witnessed the toppling of the statue of Saddam Hussein in the centre of Baghdad. Surely to leave those poor people to suffer under the most oppressive and brutal regime in history would be "immoral".

Perhaps Thom Yorke would be better off putting his not inconsiderable talent into writing Radiohead's first decent album since the brilliant 'OK Computer' of six years ago.

David Tatnall, Cambridgeshire

By delicious irony I chanced across Sarah Dempster's ignorant and patronising reply to Chris Day (*NMEmail*, April 12) while jubilant Iraqis trashed fascist murderer Saddam Hussein's statue on live TV from Baghdad.

Might I suggest that if Sarah and Robert Del Naja really want to help Iraqis injured in this and Saddam's previous wars, they hold a benefit fundraiser? Or would that be too much like hard work for such headline-grabbing poseurs?

Dave McLean, via email

Bit of a slip-up from Alex James, undermining his mate Damon's anti-war campaign with his army surplus clothing (*Singles*, April 12).

By the way, why are so many people writing to complain about politics creeping into music? I thought the whole point of rock'n'roll was that it gave people the chance to say something about things they care about. Back in the day, Dylan's fans complained because he *stopped* being political.

John Wickenden, London

Funny how the 'smiling faces' of Iraqi civilians were a source of such pride to politicians before the looting, anarchy, hospital crisis, tribal/religious in-fighting and years of radiation-sick kids stepping on cluster bombs phase of the post-war set in. The expressions on the faces of Iraqi civilians were apparently not important in the long off-camera years preceding the war, when Saddam was supported and armed, when sanctions killed hundreds of thousands and when in 1988, Thatcher's Trade Secretary flew out to Baghdad to offer Saddam £340million worth of UK export credits, one month after the Iraqi leader gassed 5,000 Kurds. The issue was always a little more complicated than whether Saddam was a goody or a baddy, and it still is. As for Alex James' army surplus styling, maybe he's just rehearsing draft-dodging techniques, to help Blur fans avoid the call-up for Syria – RM

CORPOR8TE SK8TE H8TE AB8TES

About that self-proclaimed rock diva, Avril Lavigne: I have no patience for anyone who prances around in 14-year-old 'sk8er' clothes trying to portray an image of the hard-done-by rock chick. I have a ten-year-old cousin who loudly proclaimed to me the other day: "Avril Lasagne is my favourite pop star." After cracking several ribs laughing this just again proved to me that yes, she is corporate and no, she won't last. I can hardly see her gaining as much respect as Alanis Morissette or Meg White.

Sparrow, Bournemouth

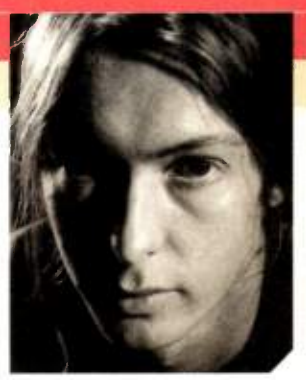
Before the Lasagne-bashers get carried away, they should first of all consider the hidden potentials. The point where it will get interesting is when she banks the tiny fraction of the cash mountain she's generated, wakes up to the fact that her teen years have been robbed from her, allows the accumulated resentment to mingle with a by-then-distended ego and turns into a seething mental Tori Amos, with a bullet belt and an animal welfare obsession. That might even be worth waiting for – RM

TOUTRAGEOUS!

This year was supposed to be my first Glastonbury and I have been counting the days since last year's enormous success. Then Michael Eavis decides to withhold ticket sales on eBay – understandably, but the fact of the matter is that he will never eliminate every little threat to his festival.

Eavis has completely bollocksed up. Now touts can't sell their tickets on eBay and people can't get the allegedly seized tickets. This will end in everybody without a ticket travelling down to Glasto in the hope of getting one off a tout. But they'll just end up getting charged. Glasto 2004 is looking very doubtful.

Gaz, via email



How long has Glastonbury been running? OK, so eBay has only been around for a few years. But that's a few years of experience of internet touts, and Eavis chooses to start sorting the problem out a week after hundreds if not thousands of people breathe a sigh of relief at managing to get tickets from eBay. Surely the organisers could have thought about this before people parted with their money and got their hopes up? Michael Eavis: don't punish Glastonbury fans for your lack of foresight. Let us keep our tickets!

Caroline, via email

Of course it sucks to have your eBay Glastonbury ticket held out and then clawed back in the anti-tout operation, but being prevented from paying £450 for a pair of tickets to see Coldplay in a damp field could be construed as God trying to tell you something. And I'm sure Michael Eavis' plans for re-allocating tickets will no doubt straighten it all out imminently – RM

NME.COMMENTS

What the talk is about on the world's best website

I fell for all the hype and bought The White Stripes' 'Elephant', to be honest I'm very disappointed. Maybe I was expecting too much, but I know what I wasn't expecting and that was Led Zeppelin with Jimmy Page replaced on guitar by Billy Bragg and a monkey sitting in for John Bonham (no offence, of course, Meg). I've seen the emperor and he has no clothes.
Minnie

I actually have grown to love 'Elephant', apart from track three which I don't like. The album is excellent and gets better with each listen. 9.5/10, album of the year so far.
pna

I heard it for the first time last night. I refuse to get drawn into all the hype but it's not a bad album. Jack's voice sounds really good. Not as good as 'De Stijl' though.
Sgt Pepper

It's boring, reheated tripe.
Gybe

PICTURE THIS

LANA, GLASGOW
"Me with Jack White after the Glasgow gig – dunno why we're looking so disturbed."

GRAEME, NOTTINGHAM
"This is Jack White meeting me at Leeds last year. As you can see, he was thrilled."

GARY, GLASGOW
"This is myself with one half of The White Stripes, Jack White, outside the brand new Carling Academy in Glasgow."

JAY, NOTTINGHAM
"This is me and my mate with Dolf De Datsun at The Boat Club in Nottingham. Cool as fuck."

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